

DISC

and MUSIC ECHO 9d

JANUARY 20, 1968

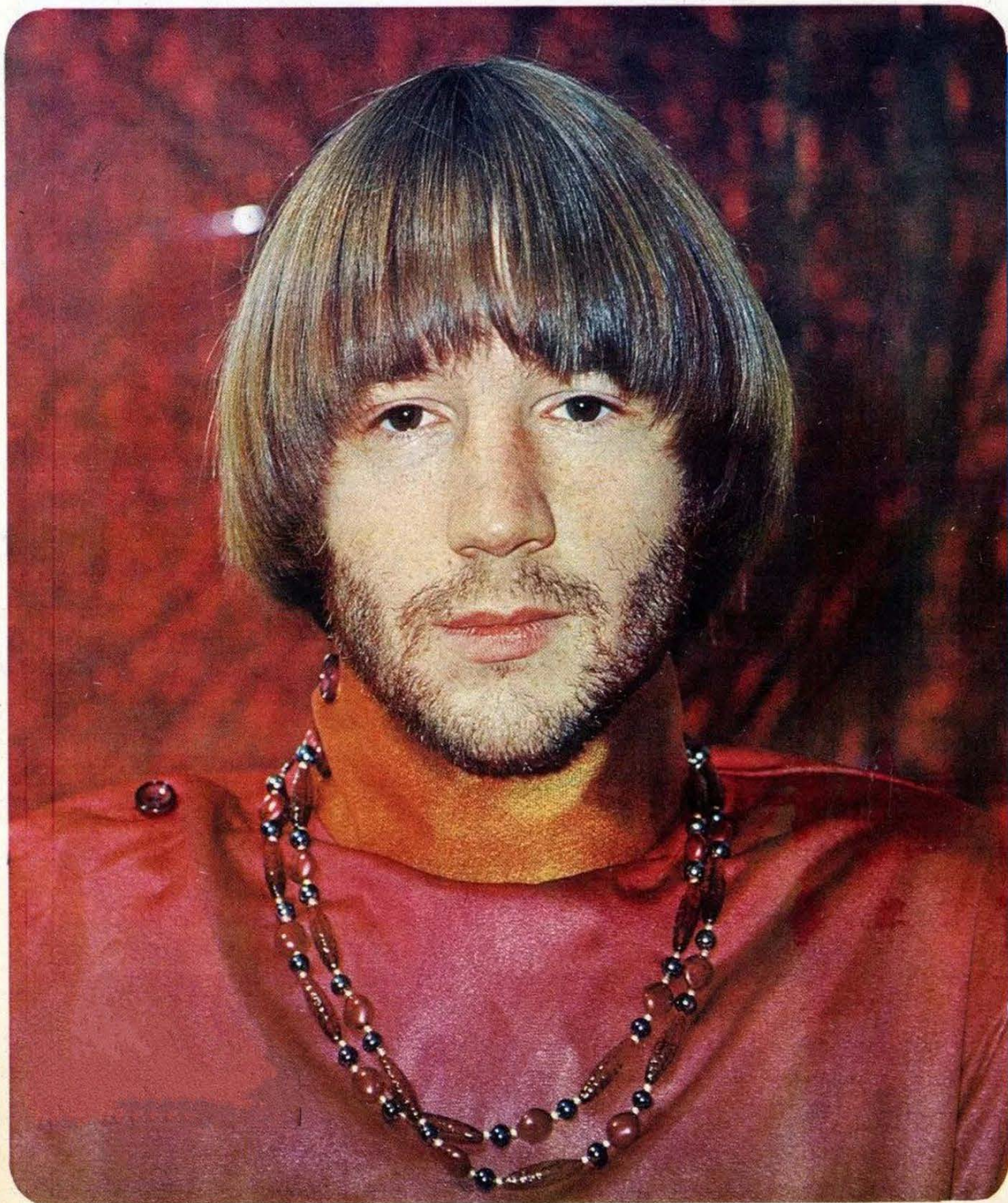
USA 20c

Fame tips Beatles off top

LOVE AFFAIR leap to 6

Pop night of '68: page 2

ENGELBERT: big-headed?



**Monkee
Peter
says:**

“The main trouble with money is that it ties you down. I miss the poverty I had before”

Read this fantastic interview on page 10

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SCENE

ENGELBERT'S most improbable admirer: P. J. Proby. "He's still got a lot to learn, but already I rate him a great singer," says Jim Long John Baldry 27 last Friday.

David Garrick planning to make Germany his permanent home. "There's no future in Britain—I come across to make records, but I don't even bother promoting them here any more."

Robert Farrant (former pop singer Bobby Shafto) made his West End acting debut last week... playing opposite Sir Alec Guinness. Bobby stepped into "Wise Child," the Wyndham Theatre hit, for three days when Simon Ward went down with flu.

MICHAEL Wale, who scripted TWW's late lamented pop show "Now!" hosting new 15-minute pop discussion show "Follow Through" (ATV) on Saturdays (11.45 p.m.), picking up pointers from Jonathan King's earlier show each Saturday.

Proby plans a skiing holiday in Switzerland if he doesn't get a British work permit.
 On his forthcoming album, P.J. includes a song specially penned by the Bee Gees titled "The Sun Will Shine" on which he makes a passable imitation of Robin Gibb's voice.
 Brilliant, but completely ignored: folk singer Al Stewart's CBS album "Bed-stuffer Images."
 Foundations: Long John Baldry hitmaker Tony Macaulay bidding for a hat-trick of Number Ones with new girl group Rag Dolls' "Something Here In My Heart (Keeps A Telling Me No)" released by Pye on February 9.

SCOTT Walker returned from Japan via America to visit his family.
 Long John recorded "Let The Heartaches Begin" in four foreign languages in about two hours.
 Spencer Davis spent a whole day digging snowbound motorists free outside his home in Potters Bar, Herts. Reward: free pint of milk from a grateful milkman whose float was snowed under.
 Keith Skues' "Skuesmobile" met an untimely end on Blackheath last week.

Anyone still unconvinced that Traffic will not be enormous this year should see and listen to "Here We Go Round The Mulberry Bush" soundtrack.
 Late New Year's card from Emperor Rosko bears the immortal words: "I was good in '67; I'll be great in '68; Don't wait; Don't hesitate; Rosko."
 Radio Luxembourg's chief DJ Don Wardell quitting work on the air and joining "208's" London office as executive.

GEORGIE Fame says the only thing he's really scared of is going into his flat at night when it's in pitch darkness!
 Lulu wild over new Bee Gees single "Words"—any ulterior motive?
 A new single from the Who, please.
 Mike d'Abo looking splendid in rakish gangster hat on TV the other night.
 Is it more than just a working partnership between Stevie Marriott and Pat Arnold?

EVEN her best friends should tell Dusty about that terrible new hair-style.
 Grapefruit, first group with the Beatles' Apple music company, had planned to hold their press party in a warehouse in London's Covent Garden fruit market, idea abandoned because of the freezing cold and rotting fruit. Instead, the boys met the press in a West End suite.

Get your tickets NOW for the big pop night of '68!

DISC certainly knows how to pick the winners! Simon Dupree and the Herd have this week hit Nos. 12 and 21 respectively in the chart. But, long before they broke through into the best-sellers, DISC spotted these newcomers as names due for stardom.
 That's why we signed Simon Dupree and the Herd for THE big pop event of 1968 — our Valentine's Night Ball.

Winners

That's not all. There's also glamorous singing star Madeline Bell, plus the Shevells AND Radio 1 personality Tony Blackburn there to compete the show and announce the winners of our exciting Valentine's Day Awards.

The Big Day: Valentine's Day, Wednesday, February 14.

Venue: Empire Rooms, Tottenham Court Road, London, W1.

And it all starts happening at 7.30 p.m. when you can dance to the groups and mingle with the stars who'll be arriving to receive the awards won in our Readers' Poll.

This is YOUR big chance to have a real ball—in both senses of the word. Applications for tickets are pouring in. See you're not left out in the cold when the V-Night arrives.

Tickets are £1 each. Fill in the coupon at the top of this page, and send it off TODAY to Valentine Ball, DISC, 161 Fleet Street, London, EC4.

Don't miss this great chance to mingle with the stars.



● PETER FRAMPTON, star of the Herd, one of the groups at the Ball

Monkees' hit-writer gets U.S. award

A NEW campaign has just been started in New York which will come under the heading of "Performers Against Drugs." Heading the project is Neil Diamond. Plans call for special benefit concerts to be given, with all proceeds to go to funds which will help cure young drug addicts. First of these concerts will be at New York's Philharmonic Hall on May 21.

This is an ambitious project for Neil—but then he has built a reputation as being a person who accomplishes what he sets out to do. Just think—only a year ago he was virtually unknown. Then he came into the public spotlight as composer of hits for the Monkees. This was followed quickly by his own success as a singer, and he has a long string of hits to his credit now. To cap it all off, he surprised everyone by being voted as the top male singer in America in the annual deejay poll conducted by Cashbox trade publication (though it must be noted that he shared this number one spot with another esteemed artist—Frank Sinatra!)

Rocker

Currently, Neil is once again making a big chart impact with his latest single. This one is a real switch from his other recent hits—it's a revival of the old rocker "New Orleans." On Thursday he opens another engagement at the Bitter End in Greenwich Village—the club where he used to sing before success smiled on him.

● The Cowells have been labelled by many as just a wholesome All-American image type family group from whom no one expects anything of musical depth. But, when their second LP is released next week, a lot of people are going to sit up and take notice of this act in a completely different light. Entitled "We Can Define It" (after their current single of that name), all of the numbers are Cowell compositions and they deserve careful listening. Also worth mentioning is the fact that

International Critics Poll conducted by Jazz & Pop Magazine. . . . At last Dave Dee & Co. are doing well in U.S. charts, with a great showing for "Zabadak." . . . Also big news is latest single by the Cream, "Sunshine Of Your Love." . . . And Bee Gees' "Words" should be a number one! . . . British snowstorms caused John Mayall's Bluesbreakers to miss their opening night at the Cafe Au Go Go in Greenwich Village, where the group has since been generating a lot of excitement. . . . When the Who return to play at San Francisco's famed Fillmore Auditorium they'll be receiving the highest fee ever paid any artist by that venue (the group is booked there February 21-25).

New York News by Nancy Lewis

the album was produced by teenage brothers Bill and Bob Cowell. Among the artists reportedly considering some of the Cowell tracks to record as singles are Spanky and Our Gang, Peter and Gordon, and Gene Pitney.

● Very impressive tribute to the Doors when the results of a readers' poll were announced in "Village Voice" last week. The Voice, which started as strictly a Greenwich publication, now has a far more widespread circulation and influence. The poll was quite an involved one, and the Beatles did very well in capturing the honours. But, right behind them in almost every category came the Doors, which definitely gave them the rating of being top American group, a rating which 1967's national charts have proved is justified. Surprising they haven't made any impact in Britain yet!

● Koppelman-Rubin Associates, the production team who have scored so heavily with the Turtles and Lovin' Spoonful during the past year, have just announced the signing of Lesley Gore. Although she's had a lot of chart success over the past few years, music has only been a part-time career for Lesley. Her main efforts have been concentrated upon the completion of her university education. And this chore will be over in May, as she will finally have her degree in hand. Then she hopes to work at perfecting a night club act in preparation for a crack at the music business as a full-time profession.

● Rumours have a strange way of filtering across America from the West Coast to New York. The latest one, which seems to be definite is that Gene Clark, who recently rejoined the Byrds, has once again taken leave of that group. And now drummer Mike Clarke is also reported to have left. This leaves only two Byrds—



Jim McGuinn and Chris Hillman. Maybe they're going to try for a West Coast Simon and Garfunkel type act?

● Screened last Friday night was the "Tarzan" TV episode in which Diana Ross and the Supremes made their acting debuts, in the roles of three nuns. Diana was surprisingly good in her part. If the other two girls weren't too impressive, perhaps it was only because they had comparatively small roles which didn't give them a chance to shine. With only a bit of training, though, I felt that Diana could very well think in terms of beginning to accept larger acting assignments—perhaps in films.

Standards

● When the Four Tops started singing old standards, I wanted to raise violent protests. However, now another Motown act has gone on record in this direction, and the results are so good that I can't knock it. "In A Mellow Mood" LP by the Temptations includes such numbers as "Some, where," "For Once In My Life," "Try To Remember," and "That's Life." Although some of the tracks have strong overtones of a Nat King Cole or Johnny Mathis sound, they do it very well.

● Peaches and Herb cut short a stay in the Virgin Islands to return to New York for a charity show last Sunday night. Mothers of Invention leader Frank Zappa was voted "Pop Musician of the Year" in the fifth annual



● NEIL DIAMOND: top U.S. singer



● DOORS' JIM MORRISON

RECORD TREND THE RECORD TREND THE RECORD TREND THE RECORD TREND THE RECORD TREND THE RECORD TREND THE RECORD TREND THE RECORD TREND THE RECORD TREND

WATCH FOR THE RECORD TREND

DISC TOP 30



their latest LP THE MONKEES

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CHART TOPPER



HIT TALK by JOHN PEEL



- 1 (5) ● **BALLAD OF BONNIE AND CLYDE**
George Fame, CBS
- 2 (1) ● **MAGICAL MYSTERY TOUR (EP)**
Beatles, Parlophone
- 3 (4) **WALK AWAY RENEE...** Four Tops, Tamla Motown
- 4 (2) ● **DAYDREAM BELIEVER**.....Monkees, RCA
- 5 (3) ● **HELLO, GOODBYE**.....Beatles, Parlophone
- 6 (18) ▲ **EVERLASTING LOVE**.....Love Affair, CBS
- 7 (24) ▲ **AM I THAT EASY TO FORGET**
Engelbert Humperdink, Decca
- 8 (7) ● **I'M COMING HOME**.....Tom Jones, Decca
- 9 (8) **WORLD**.....Bee Gees, Polydor
- 10 (6) **THANK U VERY MUCH**.....Scaffold, Parlophone

NEXT 20: Introducing **BEACH BOYS** and **HERMAN'S HERMITS**

- 11 (17) ▲ **TIN SOLDIER**.....Small Faces, Immediate
- 12 (10) **KITES**.....Simon Dupree, Parlophone
- 13 (11) ● **IF THE WHOLE WORLD STOPPED LOVING**.....Val Doonican, Pye
- 14 (26) ▲ **JUDY IN DISGUISE**.....John Fred and his Playboy Band, Pye
- 15 (13) ▲ **HERE WE GO ROUND THE MULBERRY BUSH**.....Traffic, Island
- 16 (9) ● **SOMETHING'S GOTTEN HOLD OF MY HEART**.....Gene Pitney, Stateside
- 17 (14) **IN AND OUT OF LOVE**.....Diana Ross and the Supremes, Tamla Motown
- 18 (27) ▲ **EVERYTHING I AM**.....Plastic Penny, Page One
- 19 (12) ● **CARELESS HANDS**.....Des O'Connor, Columbia
- 20 (21) **THE OTHER MAN'S GRASS**.....Petula Clark, Pye
- 21 (22) **PARADISE LOST**.....Herd, Fontana
- 22 (16) **ALL MY LOVE**.....Cliff Richard, Columbia
- 23 (15) ● **LET THE HEARTACHES BEGIN**.....Long John Baldry, Pye
- 24 (23) **JACKY**.....Scott Walker, Philips
- 25 (28) **NIGHTS IN WHITE SATIN**.....Moody Blues, Deram
- 26 (20) ● **THE LAST WALTZ**.....Engelbert Humperdink, Decca
- 27 (30) ● **SHE WEARS MY RING**.....Solomon King, Columbia
- 28 (—) **DARLIN'**.....Beach Boys, Capitol
- 29 (—) **I CAN TAKE OR LEAVE YOUR LOVE**.....Herman's Hermits, Columbia
- 30 (19) **EVERYBODY KNOWS**.....Dave Clark Five, Columbia

● Silver Disc for 250,000 British sales
▲ This week's TOP 30 Zoomers

ENGELBERT'S IS WELL SUNG BUT SO BORING!

IT'S INCREDIBLY sad that the National Press were so destructive in their reviews of "Magical Mystery Tour." They just seemed to have been waiting for the opportunity to pounce on the Beatles for something. Of all the songs I think "Blue Jay Way" is probably the most durable.

I'm not terribly jazzed with Tamla Motown material. Four Tops is very well done, and danceable, but I prefer the version by the Left Banke.

Not having seen "Bonnie and Clyde" I'm very sceptical about its value as a work of art, and not a little worried about turning murderers into folk heroes. But the record's OK, though not at all in George's style.

Traffic's is a very beautiful record and they are incredibly nice people. They will succeed through ability alone. I don't like either version of "Everlasting Love," but if I had to, I would choose Robert Knight.

I didn't like Moody Blues at first, but I have since been converted.

I've been playing John Fred for the last six weeks on "Top

Gear." It's great—cheerful and lively and I'm glad it's selling. Bee Gees' is not as good as their last.

Engelbert's is well recorded, well arranged and fairly well sung, but immeasurably boring. The British public has a terrific taste for mediocrity. Anything that provokes we shy away from. This, and all the other ballads in the chart are just wallpaper music, and unfortunately I can't see any immediate change.

NEXT WEEK:
HERMAN

Top Ten LPs

- 1 (2) **VAL DOONICAN ROCKS, BUT GENTLY**
Val Doonican, Pye
- 2 (1) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 3 (3) **SGT. PEPPER**
Beatles, Parlophone
- 4 (6) **REACH OUT**
Four Tops, Tamla Motown
- 5 (4) **THEIR SATANIC MAJESTIES REQUEST**
Rolling Stones, Decca
- 6 (5) **THE LAST WALTZ**
Engelbert Humperdink, Decca
- 7 (8) **AXIS: BOLD AS LOVE**
Jimi Hendrix, Track
- 8 (—) **13 SMASH HITS**
Tom Jones, Decca
- 9 (10) **MR. FANTASY**
Traffic, Island
- 10 (7) **DISRAELI GEARS**
Cream, Reaction

AMERICAN TOP TWENTY

- 1 (2) **JUDY IN DISGUISE**
John Fred and his Playboy Band, Paula
- 2 (6) **CHAIN OF FOOLS**.....Aretha Franklin, Atlantic
- 3 (1) **HELLO, GOODBYE**.....Beatles, Capitol
- 4 (4) **WOMAN, WOMAN**.....Union Gap, Columbia
- 5 (9) **GREEN TAMBOURINE**.....Lemon Pipers, Buddah
- 6 (3) **DAYDREAM BELIEVER**.....Monkees, Colgems
- 7 (7) **BEND ME, SHAPE ME**.....American Breed, Acta
- 8 (8) **I SECOND THAT EMOTION**
Smokey Robinson and the Miracles, Tamla
- 9 (5) **I HEARD IT THROUGH THE GRAPEVINE**
Gladys Knight and the Pips, Soul
- 10 (13) **IF I COULD BUILD MY WHOLE WORLD AROUND YOU**.....Marvin Gaye and Tammi Terrell, Tamla
- 11 (11) **HONEY CHILE**.....Martha Reeves and the Vandellas, Gordy
- 12 (10) **SKINNY LEGS AND ALL**.....Joe Tex, Dial
- 13 (16) **SUSAN**.....Buckingham, Columbia
- 14 (14) **DIFFERENT DRUM**.....Stone Poneys, Capitol
- 15 (15) **MONTEREY**.....Eric Burdon and the Animals, MGM
- 16 (23) **SPOOKY**.....Classics, IV, Imperial
- 17 (18) **NOBODY BUT ME**.....Human Beinz, Capitol
- 18 (12) **BOOGALOO DOWN BROADWAY**
Fantastic Johnny C., Soul
- 19 (19) **WHO WILL ANSWER**.....Ed Ames, RCA Victor
- 20 (38) **BABY, NOW THAT I'VE FOUND YOU**.....Foundations Uni

EVEN BIGGER THAN THEIR LAST ONE!

THE FOUNDATIONS BACK ON MY FEET AGAIN

7N 17417



STARS IN THE NEWS 1

SCAFFOLD STAR IN WEST END

SCAFFOLD do their own London West End theatre season in March. Group appear in a solo revue on the lines of the famous "Beyond The Fringe," which lasts a minimum of three months. Because of this, they will not now do a concert tour this spring. "I think this is more their sort of show—rather than a package tour," a spokesman for Scaffold told Disc. "We are also hoping this may open up the chance for their own TV show." The group is still recording tracks to find a follow-up to "Thank U Very Much."

Bennett dates

TONY Bennett and the Buddy Rich Band star on the "Palladium" TV show on March 10—the day after their first British concert at London's Hammersmith Odeon. Four other London shows are set—New Victoria (11), Hammersmith Odeon (13), Royal Festival Hall (16) and Hammersmith Odeon (17). They then appear at Manchester Free Trade Hall (18), Glasgow Odeon (19) and Leeds Odeon (20). Tony and Buddy spend two days (March 14-15) filming an hour-long colour TV spectacular for ATV, for screening both here and in the States.

Radio 1 extend Blackburn's breakfast show

TONY BLACKBURN is to lose his Radio 1 breakfast show on Saturdays—and gain an extra half-hour each morning from Monday to Friday.

In a series of changes on Radio 1 from February, former Radio London favourite Mike Lennox and BBC's Bob Holness both lose their "Late Night Extra" spots. From February 5, Blackburn's Monday-Friday

shows will start as usual at 7 am but run until 9 am each morning, shortening "Family Choice" by half an hour from 9 am-9.55. The Saturday morning spot (from Feb. 3) will be filled by "Breakfast Special," the Radio 2 show.

A Radio 1 spokesman explained: "The switch is to give Tony a bit of a break—and also bring him into line with our other Monday-Friday deejays, Jimmy Young, David Symonds and Pete Brady."

FOUR MORE DJ'S JOIN TONY BY MAKING DISCS

USING the motto "If Tony Blackburn Can Do It—So Can We," several other Radio 1 DJ's are following Blackburn's lead and making records.

"Midday Spin" man TONY BRANDON goes into the studios on February 1 to cut a "singalong ballad" for Polydor, for release at the end of February. Brandon has previously made two singles, one while he worked at Burlin's and the other while with Radio London.

MARC ROMAN, who joins Radio 1 on January 27, replacing Rick Dane on Saturday afternoons with four weeks of "Marc Roman Presents," is currently searching for suitable material for a single. "It'll have to be something not too melodic," he says, "because I really can't sing."

MIKE LENNOX has already recorded "Images," an uptempo ballad for release by Deram next month.

Expatriate and Radio 1 DJ DUNCAN JOHNSON is among the first to have singles released



Mike Lennox: record out next month

on the new Spark label, formed by the Southern Music publishing company. His version of the Barry Fantoni composition, "The Big Architect," is released on February 23.

Two other Spark releases on the same date are the New Generation's "Sadie And Her Magic Mr. Galahad" and Simon De Lacy with "Baby Come Back To Me."

In another Radio 1 change, TONY HALL leaves the Joe Loss Show tomorrow (Friday) after three years as compere. His place is taken by BBC staffman, Roger Moffatt.

Tony remains with the Corporation to compere a BBC World Service Pop and Jazz programme, "Forward Gear."



Tony: 'bit of a break'

'Whistle Stop' returns

ROG Whittaker, whistling star of last year's Knokke-le-Zoute pop festival in Belgium, has landed his own BBC-1 TV series starting next month.

Titled "Whistle Stop," after his seven-week series last summer, it begins a 16-week run on Friday, February 23.

Proby's permit problem

P. J. PROBY is making a big chart comeback bid with his new Les Reed-Barry Mason single, "It's Your Day Today," which hits the record shops tomorrow (Friday).

But, though the song is potential hit material, Proby's big problem is that he has no TV show to exploit its chart possibilities.

Says agent Johnny Gunnell: "Jim (Proby) could have had every TV possible, except the Palladium. 'Top Of The Pops,' Alan Freeman, Jonathan King—all wanted him."

"Trouble is, we're still held up for a work permit. And it doesn't look as though it will come through for another two or three weeks. He's also had cabaret offers. There's also a film in the offing."

A new LP by Proby is due out in March.

PAUL JONES' new single will be released next month—his first with producer Peter Asher. A British original, it was recorded last week in London.

Paul is still looking at scripts for film offers from Hollywood to start work on a follow-up to "Privilege."

DUSTY: THIRD TV SERIES, 'TALK' DATE, 'PALLADIUM', WORLD CABARET



NEW single, a top-of-the-bill spot on TV's "Palladium" show, another month-long cabaret season at London's "Talk Of The Town" and her third BBC-TV series—these are just some of the big money deals set up for Dusty Springfield this year.

Also included in this, her biggest-ever list of bookings, are three major return trips to America, a tour of Canada and cabaret offers from Australia, Japan and Europe.

Dusty goes into London recording studios next Thursday (January 25) to cut her follow-up to "What's It Gonna Be," for February release. She's set for the "Palladium" in early March.

Her "Talk Of The Town" season opens on May 6 and she starts recording her third TV series for the BBC in the summer, for autumn screening.

Dusty, currently appearing in cabaret at Birmingham's "Castaways Club," goes to the States for a four-week club-and-TV run on February 5.

On March 19, she debuts in cabaret in Canada, opening for three weeks in Vancouver before moving down to Los Angeles for a similar season and an appearance on the "Bob Hope Show."

Dusty's third US trip this year is in the autumn when she starts coast-to-coast cabaret, opening four three-week seasons in Los Angeles ("West Side Room" and "Century Plaza"), Las Vegas ("Sands Hotel") and New York's famous "Copacabana."

While in America, Dusty cuts her first US album. She goes into the studios in Los Angeles in April.

Invitations for Dusty to make return club and TV visits in Japan and Australia are also being considered. She also plans lightning trips to France, Belgium, Holland and Scandinavia.

John Fred tour

JOHN Fred and his Playboy Band, who jumped 12 places to No 14 with "Judy In Disguise" this week, visit Britain early next month.

Agent Danny Betesh is bringing them in—but at present it is uncertain whether they will do a theatre or ballroom tour.

Moodies concert

MOODY Blues spent last weekend in Decca's London studios recording more material with producer, Tony Clarke.

Moodies manager, Mark Forster, and agent, Colin Berlin, are currently arranging a concert at London's Royal Albert Hall in April with the group accompanied by the London Festival Orchestra—heard on their LP "Days Of Future Passed."

Next Wednesday, the Moody Blues appear at the Midem music festival in Cannes. February dates take them to Sunderland (2), Nelson Imperial (3), Durham (4), Newcastle (5), Yeovil (8), Nottingham (9), Folkestone (10), Birmingham (11), Cambridge (16), Grays (17), Kirklevington (25) and Manchester (27).

Manfreds at 'Junction' premiere

"UP The Junction," the film for which Manfred Mann and group drummer, Mike Hugg, wrote the musical score, will not have its premiere in London's West End.

Instead, it will have a special showing at the Granada, Clapham—the area in which the film story is set—next Wednesday, January 24, and members of Manfred Mann will be among star personalities attending.

Manfreds this week shot a promotion film to promote their new single, "The Mighty Quinn," for showing abroad.

countdown

THURSDAY

HERD — Pavilion Ballroom, Worthing.
P. P. Arnold/Nice — York University.
Lulu — Cesar's Palace, Luton (until Sunday).
Pop North (Radio 1—1 p.m.) — P. P. Arnold, Tony Blackburn, Crazy World of Arthur Brown — Silver Blades, Bristol.

FRIDAY

FOUNDATIONS — Central Pier, Morecambe.
Moody Blues — Punch Bowl, Birmingham.
Herd — St. Luke's College, Exeter.
Simon Dupree and the Big Sound — College Hall, Manchester Road, Rochdale.
"All Systems Freeman" (BBC1—6.40 p.m.) — Foundations, Alan Price Set, Julie Rogers, Gordon Waller, Cat Stevens (on film), Marvelettes, Herb Alpert.

"New Release" (all regions except London) — Gordon Waller, Loot, Denny Laine, Glen Campbell, Tony Blackburn, Penny Valentine.
Long John Baldry — Royal Ballroom, Tottenham, London.
Tremeloes — 400 Ballroom, Torquay.
Joe Loss Show (Radio 1—1 p.m.) — Kalescope introduced by Tony Hall.

SATURDAY

DAVE Dee, Dozy, Beaky, Mick and Tich — College of Technology, Manchester.
Foundations — Imperial Ballroom, Nelson.
Moody Blues — California Ballroom, Dunstable.
Move/Crazy World of Arthur Brown — Roundhouse, Chalk Farm, London.
Herd — Dreamland Ballroom, Margate.
Simon Dupree and the Big Sound — Floral Hall, South-

port.
P. P. Arnold — Loughborough University.
"Dee Time" (BBC1 — 6.25 p.m.) — Graham Hill, Blossom Dearie, Long John Baldry, Simon Dupree and the Big Sound, Kenny Daman.
"Roif Harris Show" (BBC 1—7.55 p.m.) — Georgie Fame, New Faces.
"Once More With Felix" (BBC 2—9.30 p.m.) — Los Paragayous.
Long John Baldry — Pantiles, Bagshot, Surrey.
Traffic — City Hall, Salisbury.
Plastic Penny — Town Hall, Walsall.
Tremeloes — Flamingo Ballroom, Redruth, Cornwall.
Saturday Club (Radio 1—10 a.m.) — Manfred Mann, Kenny Lynch, introduced by Keith Skues.
Pete's People (Radio 1—10 p.m.) — Tremeloes, introduced by Pete Murray.

SUNDAY

GEORGIE Fame — Carlton Ballroom, Erdington, Birmingham.
Foundations — Coatham Hotel, Redcar.
Amen Corner — The Place, Hanley.
Dave Berry — Cavendish Club, Sheffield (until January 27).
Simon Dupree and the Big Sound — Ritz Ballroom, Bourne-mouth.
"The Smothers Brothers" (BBC1 — 7.25 p.m.) — Frank Sinatra, Nancy Sinatra and Frank Sinatra, Jr.
"Golden Shot" (ATV) — Tony Blackburn.
Top Gear (Radio 1—2 p.m.)



Traffic's Stevie: plays Salisbury on Saturday

— Donovan, Traffic, Gladys Knight and the Pips, Tom Rush, Peter Green's Fleetwood Mac introduced by John Peel and Tommy Vance.

MONDAY

SUPREMES — "Talk of the Town," London (until February 4).
Amen Corner — Park Hall, Wolverhampton.
Radio 1 o'clock (Radio 1—1 p.m.) — Tony Blackburn introduced by Tom Lodge.

TUESDAY

AMEN Corner — Kings Hall, Aberystwyth.
Traffic — Town Hall, High Wycombe.
Late Night Extra (Radio 1—10 p.m.) — Jackie Trent and Tony Hatch introduced by Bob Holness.

WEDNESDAY

P. P. Arnold/Tremeloes—Top Rank, Cardiff.
Foundations — Baths Hall, Ipswich.
Parade of the Pops (Radio 1—1 p.m.) — Dave Dee, Dozy, Beaky, Mick and Tich, Kenny Lynch introduced by Kenny Piery.
Late Night Extra (Radio 1—10 p.m.) — Barron Knights introduced by Terry Wogan.

THE WHISKY A'GO GO PRESENTS

MONDAY, JANUARY 22: FREDDY MACK SHOW
TUESDAY, JANUARY 30:
THE WHISKY A'GO GO REVIEW featuring
FREDDY MACK AND THE MACK SOUND
THE LAMB BROS. AND CO.
and their four dancers and six singers
3½ hours of fantastical live entertainment starting at 9 p.m. at the
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Music: Apple Publishing • Press Representation: Tony Barrow • Promotion: Tony Hall Enterprises

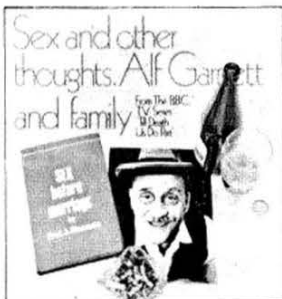
4 GREAT NEW ALBUMS



LONG JOHN BALDRY
Let The Heartaches Begin
NPL 18208 (M) NSPL 18208 (S)



THE KINKS
Kinks At The Kelvin Hall
NPL 18191 (M) NSPL 18191 (S)



SEX AND OTHER THOUGHTS
From Alf Garnett And Family
NPL 18192



GENO WASHINGTON & THE RAM JAM BAND
Shake A Tail Feather
NPL 38029 (M) NSPL 38029 (S)



Cat splits with Mike Hurst

CAT Stevens and record producer Mike Hurst ended their two-year partnership this week. Rumours of the split were originally exclusively revealed in Disc early last year—but were strenuously denied by both at the time.

The rift comes through Cat's long-held interest in the record production field and is "entirely amicable."

"We are both going our separate ways. That's all," he told Disc. Mike was responsible for all Cat's hits, including "I Love My Dog" and "Matthew And Son."

Cat goes into the studio on January 26 to produce his new single himself from three compositions.

His manager, David Gordon, told Disc on Tuesday: "What he's after is the right interpretation of his music as he sees it. He wants to cut down on the backing and get a more simple sound."

Gordon also revealed that Cat may have his own British TV series this year. He has written a script and musical score with a friend and it is being looked at by TV producers.

The series, which would combine comedy with music, would have a recurrent theme and run for 20 minutes each week.

Georgie: film single, Silver Disc, Beatles 'double'

GEORGIE FAME has pushed the Beatles off the No. 1 spot—just as he did exactly three years ago this week when "Yeh Yeh" replaced "I Feel Fine" at the top.

This time, of course, it's "Ballad Of Bonnie And Clyde," which has replaced "Magical Mystery Tour" and sold more than 250,000 copies to earn Georgie another Silver Disc awarded by this paper. The disc is released this week in 15 countries, including the States.

Two other big events lined up for Georgie—on Friday he recorded the title track music for the next Richard Burton-Elizabeth Taylor

extravaganza, "Go Forth," which CBS issue as a single in mid-summer to tie-in with the film premiere.

And, following the big success of his season at London's "May Fair Hotel," which ended on Saturday, a special TV film of his show is to be made, before an invited audience, during the next three weeks by actor Albert Finney's film company, Memorial Enterprises, for world-wide distribution.

Dave Barber, who helped stage the Fame show, told Disc: "Georgie's show, with intervals, lasted about two hours, but for TV it will probably be about 40 minutes, in colour, before an invited audience of 200 people on a Sunday."

DCS DISC PUT BACK

Dave Clark Five's next single, "No-one Can Break A Heart Like You," has been put back by a fortnight and is now released on February 16.

DES PANTO EXTENDED

DES O'Connor's Manchester Palace pantomime appearance in "Cinderella"—Vince Hill co-stars—has been extended to March 16.



Days are also going ahead for Georgie to play 12 dates in Britain and on the Continent with the Count Basic Orchestra, as previously reported in Disc. Tour would start on April 16 with a likely London Royal Festival Hall date between April 16-18.

Georgie flies back tonight (Thursday) from two days' TV and radio appearances in Paris and stars in Saturday's "Rolf Harris Show." He also appears in the re-dated "International Cabaret" (29) and plays a week in Rome, Genoa and Milan from March 11.

Monkees home

MONKEES were this week all back in America completing tracks for their next album. As already revealed in Disc's interviews with Peter Tork, group is producing as well as singing on many of the tracks. No British release date has yet been fixed.

Peter Tork flew back to America last Tuesday and Davy Jones followed on Sunday afternoon, having spent the previous evening at Caesar's Palace, Dunstable, for Lulu's cabaret appearance.

Monkees also hope to finalise discussions on their first feature film within the next two weeks.

Eric's 'protest'

ERIC Burdon and the Animals have joined the "protest" song movement! Eric's next single—his own composition out on January 26—is titled "Sky Pilot" and is about a man, a "tool of the warmongers," who is killed while flying in the war.

Record features dive-bomber sound effects and the bagpipes of the Irish Guards, who took part in this American-made recording while on a visit to the States.

Cilla snowbound—Ringo, Lulu, Sandie, Tom for TV

CILLA BLACK and Beatles recording man George Martin were among holidaymakers snowbound in Switzerland at the weekend when bad weather closed Zurich airport.

Cilla and her fiancé, Bobby Willis, had been on holiday with George and his wife, Judy. The party was due home on Sunday.

Instead, they spent the night in Zurich and then went by rail to Paris to fly home. Cilla was set to put the finishing touches to her first film, "Work—A Four-Letter Word," this week.

She goes into the recording studio soon to cut a new single and then starts rehearsals for her first TV series, titled simply "Cilla," which begins on BBC-1 on January 30 at 8 p.m. It lasts for 50 minutes.

Beatle Ringo Starr is one of her first guests. He appears on the second show (February 6) and stars in a comedy sketch and sings a duet with Cilla, as well as doing a solo vocal number.

It will be the first time a member of the Beatles has appeared on another star's show in a singing role.

Other guests in the series—which is highlighted by Cliff Richard singing Eurovision Song Contest entries—include Tom Jones (January 30), Lulu (February 20), Matt Monro (February 27) and Sandie Shaw (March 12).

Donovan's 'cow'

A NEW single from Donovan is scheduled for release by Pye on February 2. A-side is titled "Poor Cow" from the film of the same name starring Carol White and Trevor Stump for which Donovan wrote the soundtrack.

Donovan, guests on Radio 1 "Top Gear" this Sunday (21).

By George—I think he's got it!

BEATLE George Harrison returned to Britain on Tuesday after a week in Bombay, India, where he has been working on the score for the film "Wonderwall."

Picture shows George examining a shehnai, an Indian wind instrument, accompanied by Indian musicians who helped him on the project.

PETULA Clark, who broke her ankle on the second day of her Swiss skiing holiday, was this week seeing a specialist in Paris for X-rays.

SHADOW BRIAN ILL—CLIFF TAKES OVER

SIX Shadows appear in cabaret at London's Talk Of The Town this week. Cliff Richard has replaced drummer Brian Bennett—and the group now also contains two original members, Tony Meehan and "Liquorice" Locking.

The change-round came on Tuesday when regular Shadow Bennett was taken ill with appendicitis and rushed to hospital. Cliff volunteered to take over and will share drum duties with Tony Meehan, drummer with the Shadows when they were first formed nearly 10 years ago.

Back too comes bass player John Rostill, who had a nervous breakdown shortly before the group began its three-week spot on New Year's Day. He joins his replacement, the other original Shadow, Brian Locking.

TOM Jones will now definitely undertake a British concert tour in November this year, and will front another big band.

DISC'S PENNY ON 'NEW RELEASE' TV PANEL

DISC record reviewer Penny Valentine is guest panellist on the Tony Blackburn pop show, "New Release," tomorrow (Friday) and, with compere Tony performing his own song on the show, she chairs the panel of opinion on the disc.

Rediffusion (London and Midlands) are expected to take the remainder of the 13-week series at present screened by Anglia, Border, Channel, Southern, Tyne-Tees and Westward.

Gordon Waller, Loot, Denny Laine and Glenn ("By The Time I Get To Phoenicia") Campbell complete tomorrow's bill. Sandie Shaw, Eric Burdon and P. J. Proby are booked for January 26.



Eric: TV show

Brenton here

BRENTON Wood, American vocalist, whose latest single "Gimme A Little Sign" is receiving considerable airplay, flies into Britain next Monday (22) for two weeks of promotion and club dates.

Brenton's first British TV appearance is on Jonathan King's "Good Evening" show (27), and other dates already fixed are: "Radio One O'Clock" (22) and "Pop Inn" (23).

Further radio and TV dates are being arranged and Brenton will also make one or two club appearances.

COWSILLS BANNED FROM TV

AMERICA'S top family group, the Cowsills, due to come to Britain next month for a TV promotional visit, have been banned from appearing by the Ministries of Labour and Edu-

cation because of the children's ages.

The group consists of a mother, her four sons and her daughter, whose ages range from nine to 20. Because of this, they will fly to Italy, instead, to appear at the

San Remo Song Festival and come to Britain for two days only on February 9.

Dates cancelled include "Top Of The Pops" (8), "All Systems Freeman" (9), and "Dee Time" (10).

Bee Gees tour: 24 British dates

BEE GEES, backed by full orchestra, visit 24 towns on their first bill-topping tour, which kicks off at London's Royal Albert Hall on March 27.

Full itinerary after the Albert Hall is: Leeds Victoria Hall (29), Chester ABC (30), Manchester Theatre (31), Cambridge ABC (April 4), Slough Granada (5), Sheffield Oval (6), Birmingham Theatre (7), Carlisle ABC (10), Glasgow Greens Playhouse (11), Edinburgh ABC (12), Stockton ABC (13), Liverpool Empire (14), Portsmouth Guildhall (17), Hanley Gaumont (19), Bolton Odeon (20), Hull ABC (21), Salisbury Odeon (24), Romford Odeon (25), Exeter Odeon (26), Cardiff Capitol (27), Tooting Granada (28), Dublin ABC (May 2), and Belfast ABC (3).

Supporting artists for the tour have still to be finalised by Bee Gees' manager Robert Stigwood.

Bee Gees made a special flight to Hanover, Germany, yesterday (Wednesday) to be presented with a Gold Disc—marking sales of over two million for "Massachusetts." Group was special guest of honour at Philips Records Convention, held every ten years.

LONG JOHN'S NEXT SINGLE

LONG John Baldry's follow-up to "Let The Heartaches Begin" is "Hold Back The Daybreak," coupled with "The Man Who Can Move Mountains," both Tony Macaulay-John MacLeod songs, which he records today (Thursday) for February 9 release.

Baldry first features the new single on "Daddy's Music Box" (Wednesday) and will top a 10-day Granada circuit tour in mid-March, venues for which are now being set up.

Baldry, who flies to the Midem festival on Monday, hopes to film the pilot for a TV series in May casting him on the lines of James Coburn's film character, Flint.

'The Three of us!'

JACKIE Trent, who married Petula Clark's record producer, Tony Hatch, last August, is expecting their first baby this summer.

The couple, whose single "Two Of Us" is number one in the Australian charts, will tour Australia for two weeks next month.

STARS
IN THE
NEWS
3

Move-King pact

MOVE are cutting short their holiday to appear on Jonathan King's "Good Evening" show this Saturday (20).

"I happen to think their new record, 'Fire Brigade' is quite good," says Jonathan, who has repeatedly criticised the group in his Disc column.



LONG JOHN SILVER!

AND the treasure Long John's struck is silver, in the shape of the Silver Disc awarded to him by Disc for selling more than 250,000 copies of his No. 1 hit, "Let The Heartaches Begin." John is seen receiving the award from Alan Freeman on last Friday's "All Systems Freeman."

TREMELOES were presented with a Gold Disc yesterday (Wednesday) for one million sales of "Silence Is Golden."

SUPREMES SNUB FOR TV POP FANS

by LAURIE HENSHAW

SUPREMES, one of America's biggest-ever chartbusters, have said: "No" to the chance to appear before millions of British TV pop fans.

Despite offers from top pop BBC-TV shows—including Simon Dee's, Alan Freeman's, "Top Of The Pops" and the forthcoming Cilla Black show—they have opted instead to appear only on "Palladium" TV and the late-night Eamonn Andrews Show.

Commented Simon Dee: "I must say I'm rather upset—and annoyed. I've supported the Supremes for four years. During the opening week of Radio Caroline, I played Tamla Motown records before anybody knew what they meant."

"And I've helped them for two-and-a-half years on Radio Luxembourg. I coined the phrase 'Ross Is Boss.' Let's face it—they're famous now. They don't need me—and I don't need them. But surely there should be some mutual co-operation."

Supremes open a fortnight's season at London's "Talk Of The

Town" on January 22. The "Palladium" TV—with Tom Jones—is on January 28, followed by ABC-TV's "Eamonn Andrews Show" the following Sunday (February 4).

Disc understands that Supremes want to make this trip a "prestige" visit, keeping their show business commitments to the minimum. They plan to attend a private party held by the Duke of Bedford, see the Queen Mother, lunch at the House of Commons and fly to Paris to view the latest fashions, and be photographed by Lord Snowdon.

Johannie Stewart, new producer of "All Systems Freeman," formerly with "Top Of The Pops," commented: "We have been enquiring about the Supremes for the show, but at this moment they haven't definitely said 'no.'"

However, agent Michael Grade told Disc on Tuesday: "We have been offered everything. But they have turned everything down except the 'Palladium' and 'Eamonn Andrews.'"

"They may change their minds, but they're only here for two weeks and you can't blame them if they don't want to work themselves to a standstill."

BOB DYLAN LP SMASH

BOB Dylan's new LP, "John Wesley Harding," sold more than 250,000 copies in the first five days of its release in America last week.

President of America's CBS label (Dylan's record company) said: "It's one of the fastest breaking records we've ever had."

The LP is due for release in Britain in early March.

GEORGIE, TOM, PET, SANDIE FOR MIDEM

CHART-toppers Georgie Fame, Tom Jones, Long John Baldry, Procol Harum, Pet Clark, Sandie Shaw and the Moody Blues will be "Backing Britain" when they headline the music industry's MIDEM festival opening in Cannes on the French Riviera this Sunday (January 21).

The festival kicks off with an International Night on Sunday when Sandie, Julie Felix, the Supremes, P. J. Proby and Spain's Los Bravos appear in a gala concert.

But most of the British singers headline another gala show on Wednesday (24). Taking part then will be Georgie (who is expected to receive his Silver Disc for 250,000 British sales of the "Ballad Of Bonnie

And Clyde"), Lulu, Long John, the Moodies, Procol Harum, Gordon Waller, Billie Davis, Kiki Dee, Julie Driscoll, the Brian Auger Trinity, Rog Whittaker, David McWilliams and Spooky Tooth. Radio 1 DJ Dave Cash is compere.

Disc understands that the Beatles, Tom Jones and Pet Clark have won top awards as best-selling international recording artists of 1967 which will be presented at MIDEM on Saturday (27). They win the Top Group, Top Male Singer and Top Girl Singer trophies.

Plans are in hand for the British occasion to be filmed in colour on the Eurovision link and the BBC is considering showing it here.

"Let's get original
and just say—

Congratulations Georgie Fame

On your 3rd No. 1 hit" *

John and Rik Gunnell

* For those who haven't heard it the title is
"The Ballad of Bonnie and Clyde"



Meet Johnnie—sexy deejay from schhh —you know who...

HE is adaptable, admirable, a d o r a b l e , attractive, beautiful, charming, cuddly, dishy, divine, emotional, fabulous, fantastic, fascinating, gorgeous, groovy, huggable, irresistible, kissable, lovable, luscious, luv-er-ly, passionate, ravishing, romantic, sexy, smashing, super, tender, terrific, and tremendous."

These are the words of a young lady from Dulwich, but they are typical of Disc readers' reaction to the voice of a man they have almost certainly never seen — a man who reaches the hearts of more teenagers than any other broadcaster today — J o h n n i e Walker.

Johnnie, as you well know, conducts his three hours of broadcasting a day from a tiny studio in the middle of the bleak and stormy North Sea. He is not allowed to visit his homeland, and has no contact with his thousands of followers except by letter and through his fan club.

Despite this, Johnnie Walker has succeeded, not only in making his name a household word up and down the country, but also in challenging the Big Five establishment DJs in the popularity stakes.

All this without anyone knowing anything about Johnnie Walker, the man.

Johnnie is the traditional tall, dark and handsome, and will be 23 on March 30. "That's a pity," he says. "It's a nice age, 22. I'd like to stay being 22 for a while."

Born in Birmingham he is one of five children and boasts two brothers and two sisters, "all of

whom are married. Well my younger sister isn't, but I think she will be by the end of the year."

Of his childhood he can remember nothing but happiness. "We were the original big, happy family," he quips, which explains immediately his deep affection for his mother. "I'm very attached to Mum, and everything I say to her and about her over the air is true."

"My Mum is a gem. She always used to say 'I'll be glad when you're all out of the way,' but now we are, she misses us. That's why she devotes so much time to running the fan club—the most efficiently-run club in the country too."

Johnnie first left home at 17, having failed his GCE "O" levels. "I didn't really know what I wanted to do, except that I'd always been fanatically interested in cars. When I was 10 I was driving a battered Morris 8 round the drive. So Dad decided I should go on a garage mechanics course in Gloucester."

"I loved the job, I loved the cars, but I couldn't stand being away from home—so it wasn't long after that I was back in Birmingham again working for a local garage."

By the time he was 21, Johnnie had carved himself a good career in the motor business. He had passed the mechanics stage, and was chief salesman, well on his way to becoming a garage proprietor with plenty of money and an assured future.

"But I began to get restless. It was just two weeks after my 21st birthday. I was sitting in the garage showroom and suddenly

thought: 'There must be more to life than this. There's so much to be seen and done, and I'm stuck here for the rest of my life. I want something more exciting.'"

The inner Johnnie Walker won through, he took his life in both hands and marched off to the manager of the Locarno Ballroom, Birmingham, to ask for a job.

"It took about 30 visits to convince him, and even then I had to lie that I'd had 18 months' experience. I started on 28s a day which meant working from 7.30 p.m. to 3 a.m. and then helping to clear the place up."

But Johnnie Walker, the disc-jockey was in business. The name spread around the city, and soon other clubs were seeking out the lad with the sincere voice.

SHATTERED

"The daytime work was suffering, and I was feeling more and more shattered—so the time had come for me to decide exactly what I was going to do. Of course you know what I decided, and the garage owner was amazed. He just could not understand me wanting to throw away such a good, safe job for such an insecure one."

Mr. Walker senior reacted in the same way, and the following Monday Johnnie was off to London, clutching a portable tape-recorder and a carefully prepared audition tape.

"Funny thing was I had been recommended by Don Wardell some months earlier to audition for Radio Luxembourg and failed abysmally. In fact production boss Eggy Ley said I would never make a disc-jockey."

The Radio England bosses who heard the Walker tape apparently looked equally dubious, but agreed to give him a four-month trial. The four months stretched to five, and then following an offer from Caroline chief-DJ Tom Lodge, Johnnie finally arrived on the "Mi Amigo," where he will be again tonight for his three-hour show from 9 p.m. to midnight.—DAVID HUGHES.

• Next week: Johnnie Walker the man, part 2. How does he see himself? Why has he continued in the face of such huge opposition? A feature no Caroline listener can afford to miss.



**I've grown
with the knockers
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people take li**

BACK BRITAIN WITH LOOT!



**"DON'T
TURN
AROUND"**

CIW

'YOU ARE MY SUNSHINE GIRL'

**THE
LOOT**



**IN THE SHOPS
JANUARY 18th**

CBS RECORDS WATCH THEM ON MIKE MANSFIELD'S 'NEW RELEASES' ON JANUARY 18th



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Toby Twi
Harry Faversham
c/w Back in time

The great British
Bend me, shape m

by **THE AME**

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**MORE
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HITS FROM**

DECCA group records

Engelbert

'THE REAL ME'



RELLEASE ME" . . . "There Goes My Everything" . . . "The Last Waltz" . . . "Am I That Easy To Forget" . . . with song-titles of that sort, anybody would think the fellow was slipping away into oblivion. Which, of course, couldn't be farther from the case. 1967 belonged to Engelbert Humperdinck and a quick glance at the current chart is enough to establish that there seems no reason why 1968 shouldn't be just as huge for the Hump.

Quite apart from chart escalation, however (and "Release Me" will, next week, chalk up exactly a year of unbroken appearance in the Top 50), Engelbert is currently breaking box office records with his London Palladium pantomime, which will run into April, is being set up for a lavish summer season, plans tours in the autumn of Australia and America.

It's all enough to make a hippie choke on his hash in utter exasperation. And having already unsuccessfully attempted to irritate Engel by smearing his discs as square and sick-making, the Humperdinck haters are now beating a fresh drum in the attempt to bring him down.

The latest charge against Engel is: Humperdinck has become big-headed.

The accusation just doesn't stand up to examination. When Engelbert first arrived a year ago, he was wary of strangers, on his guard at interviews and often inaudible, so softly did he speak.

In 12 months that air of suspicion has filtered away although he still studies what he says. He is vastly more confi-

THE INSIDE STORY
by Bob Farmer

dent, however, and explains realistically: "I've got a little more confidence which is bound to come with success. The thing is to make sure you don't become over-confident for if you allow success to go to your head, you become a braggart and a boaster.

"To illustrate the point, it came as a genuine and pleasant surprise to me when I was told the new single had advance orders of a quarter of a million copies. Other people said they expected this sort of figure, but it still gave me a shock and as long as I can think like that I should be able to stay level-headed."

Lamely, the Humperdinck haters fall back on accusations like "Well, he's flash, smoking cigars and drinking champagne." To which Engel explains: "Money has made me afford things I like—good suits, cigars and champagne. But medical advice on my voice also had a lot to do with it."

He may drive a rather jazzy Jag, but that's about the only excess expenditure he affords himself apart from a rolled-gold wrist-watch and heavy gold ring on the little finger of his left hand. He is still, after all, ensconced in that Hammer-smith hideaway which hardly measures up to the sort of mansion you would expect of someone of his status.

"Actually, I am house-hunting, but I'm in no great hurry. You see, I still like the simple things in life.

"If I'm not sipping champagne,

I'm quite content with a Coke. My favourite food is a nice stew—that's the meal I most look forward to when I get home from the Palladium each night. I don't own more than about a dozen suits—having a huge wardrobe doesn't really interest me."

The pantomime gives him little time to be the home-loving type he is. He is at the Palladium each afternoon at 1.30 p.m. and doesn't get home until after midnight. "Then I sit down to that stew—if I'm lucky—and play some records. Currently, my favourites are Charlie Rich and Bill Cosby.

"I go to bed around 2 a.m. and wake up about 10.30 a.m. to a cup of coffee which becomes my breakfast because I can't eat a thing in the morning. Then the phone starts ringing, the coffee gets cold and I climb into a bath for a warming-up session with my voice, and my two children generally join in from the other side of the bathroom door.

"After that, it's down on the floor to give them donkey rides

and then away to the Palladium. "And on my Sunday off for the last few weeks, I've been driving the family out into the country house-hunting. I'm looking for a five-bedroomed house with about two acres of land somewhere south of the Thames and well away from town. So far, no luck, and we usually wind up having tea in some typical olde tea shoppe."

An easy-going—and unaffected—existence, indeed. "Well, I don't let much disturb me. I've grown to live with the knockers. Anyway, what does it mean to be 'in'?"

"Only things that do annoy me are incompetence, people who take liberties and doing a job without really liking it. So there's not much I have to worry about."

Actually, Engel confesses he does have one nagging conviction at the moment. "I'm too thin—I need to put on weight, get a few more muscles. I'm going to start doing a course of exercises from next week. I need some bulk, don't you think."

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First NEW GROUP Hit of 1968

Engelbert Humperdinck

turquoise tandem cycle BF-1633

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Engelbert Humperdinck

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Born to be loved by you
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Harry Belafonte
I'm just a country boy
RCA 1658

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PHILIPS

MONKEE TORK — talking...

What do I miss most? Poverty!

LAST WEEK, the new bearded Monkee Peter Tork came alive as he spoke about the Monkees, both as a group and as a TV series. This week Peter continues talking—about Peter Tork.

I FEEL as happy with the character of Peter Tork portrayed in the series as I ever was, but he's changing. You've not seen them yet, but in future episodes you'll find I'm not so dumb as I have been up to now.

I never shave between public appearances and as my visit to Britain was a holiday—well that's why I've grown a beard. I don't know whether I shall keep it or not. Let's say I'm just imitating the Beatles!

Beads

Why do I still wear beads? Are they not in fashion here any more? I just like them, that's all, and these were given me by a fan.

I never want to work as hard again as I did last summer when we were in Britain and on our marathon American tour. It was all too much.

The thing I miss most about the times before I was a Monkee is poverty. Money has both advantages and disadvantages and the main disadvantage is that it ties you down. It's all tied up with one's freedom I suppose. There's a great difference between the poverty I experienced in Greenwich and the poverty of the Warsaw Ghetto.

My greatest fear is Godlessness. I am religious but I don't follow any orthodox religion.

I follow vegetarian ideas but I'm not exclusively vegetarian.

Great

The lack of freedom I experience through being a Monkee is disturbing, but you have to learn to live with it. I was in the Speakeasy on New Year's Eve and one photographer would not stop bothering me. When I told him I could not allow him to take any more pictures he turned round and said: "Paul McCartney wouldn't have minded." I suppose that proves I'm just not as great as him.

The best thing that ever happened to me was being thrown out of college.

My father, who is a professor of Economics at the University of Connecticut, thinks the Monkees are quite interesting, but he doesn't like the peripheral fame

—the hundreds of phone calls he gets from fans. My mother foolishly told many callers that I would be home for Christmas and the house was surrounded!

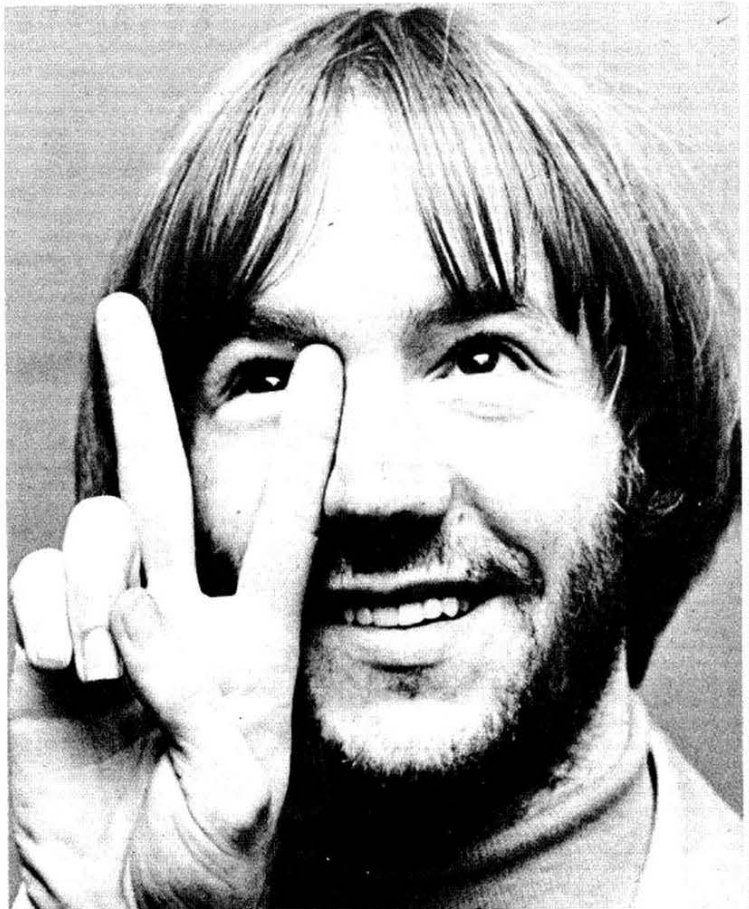
I am not a millionaire yet, not even a dollar millionaire, but I must admit it would give me a kind of a flip if I were.

Purses

In conclusion it should be noted that Peter Tork immensely enjoyed the "Magical Mystery Tour" and can't understand why it was so severely criticised; that he predicts young American Negro guitarist Richie Haven could become as popular as the Beatles; that the Monkees will produce and compose their next LP; that he knows José Feliciano very well and considers him to be a brilliant talent; and that he can see the day when men do away with trouser pockets and carry purses like the fairer sex.

That, in short is Peter Tork—and part of what lies hidden beneath a zany exterior.

DAVID HUGHES.



We excite ourselves say SMALL FACES!

ONCE knocked for being merely a bunch of mini noise-makers with spots and gravelly voices who were not exactly listed among people you would most want to take home and meet your mum, the Small Faces have risen in grandeur and respect.

Mr. Marriott, Lane, McLagan and Jones are proud to present... the fact that they can provide hit after durable hit of quality; that they produce records with talent and imagination; that they can get married and get away with it—this despite gaggles of hysterical girls waiting to rip them asunder at all turns—and that they are happy, alive and well and VERY approachable gentlemen.

We're all friends

A list of some consequence in a day and age when groups are losing track of all around them, and throwing moods at interviews with the regularity of liver salts.

Mr. Marriott ("I'm just a kid myself really") puts it down to doing what they want to do but with a thought for what everyone else wants, too.

"We don't really know anything about record production, it's a bit false really"—but the Faces have just completed, apart from their own singles, new releases by P. P. Arnold and Billy Nicholls.

"It's a family thing really. We're all friends and we dig working together and having a groovy time. The main producer scene is ridiculous anyway. If you've got a good enough band and engineer you don't need a producer half the time. I don't know how some people have the

cheek to have their name put on the label as a producer sometimes.

"No, I don't think it's wrong for us to suddenly turn up on other people's records and vice versa. This big artist bit is a laugh. It's good for us to do things to keep us happy. And it's good for the group to play together when we're not actually doing a date. For instance, on Pat's new one 'If You Think You're Groovy' we did all the rhythm stuff and it helps us to keep going. I did the voice at the end of Billy's record; we thought it was a gas.

"I don't think it confuses the fans. I know how they feel. I'm a kid myself. I think they think as we do, or I hope they do, that it's a groove when people join forces.

Their latest hit single is their tenth release to date and is back to their earlier more raving style.

"After a record like 'Itchykoo Park' we thought well, we could do 'Son Of Itchykoo Park' or go back to a raving thing. You know 'Itchykoo' was a send up really, we thought everyone would understand that but they took it seriously. It wasn't a nasty send up—just a funny one.

"A number like that is hard to do on stage because we're still ravers and there's not much to get hold of there. That's why we dig 'Tin Soldier'.



● Steve

"We've been very lucky with our fans in that respect. They still come along and rave so that we can't hear what we're doing half the time—it's a gas. I guess the ones who came to watch us two years ago have grown up but we've been lucky enough to replace them with new ones. And they're good.

What a gas!

"I mean, when Mack got married last week we didn't know until afterwards and we thought what a groove it was and we all got drunk. I was so glad it happened. And the kids have been great. I guess there were a few who muttered unprintable things, but it always surprises me, their attitude. When you're going out with a chick and they find out, you get such nice letters, saying they hope you'll be happy and how nice it all is. Isn't that a gas?"

It is indeed, Mr. Marriott, it is indeed.—PENNY VALENTINE.



● PETE TOWNSHEND: is his opinion wrong?

Now the MOODIES ain't got the blues

WORLDWIDE chart smash "Go Now"—circa January 1965—was the one "bright star" in an otherwise overcast sky for the Moody Blues. It brought them fame and fortune on a grand scale, plus the recognition among record-buyers they so richly deserve.

Since then, unfortunately, they've become all but lost in the wilderness that is the hit parade. Until now, that is. Lately people have again been sitting up and taking notice of a delightful new single, "Nights In White Satin," and an incredibly progressive album made with the "high-brow" London Festival Orchestra, and cleverly-titled "Days Of Future Passed."

So it looks as though the magnificent Moodies are at last winning the long, gruelling comeback battle. "That crash through with 'Go Now' was straight from obscurity to the ultra bigtime," Moody Mike Pinder reflected this week.

"And it almost broke us in many ways. "But it did make us internationally known and gave us the opportunity to back up our reputation with a stage show. We wanted desperately to prove that we take care and interest in things; and that we really are deep-rooted musically.

"I predicted a long time ago that Pop would become so big, so widespread, that it would have to split up like jazz. And that's exactly what's happening.

"You have your progressive pop. Then the old stuff. Things like 'The Last Waltz'—the old given new treatment, if you like. And the middle-of-the-road stuff.

"There are a few groups getting to grips with the way-out stuff," explained Mike. "and we feel that now we're narrowing the gap, while still doing what we want to do. It's probably the most commercial since 'Go Now'."

Moody Blues have changed as a unit since the wine-and-roses days of the number one hit, of course. Only three-fifths of the original line-up remains—Messrs. Pinder, Thomas and Edge. Gone are dynamic lead singer Denny Laine—into solo status; and smiling Clint Warwick—into domestic bliss.

Had this altered, or disrupted, the musical minds of the Moodies? "The group is so completely different now from the original," remarked Mike. "Now we're five men all on the same wavelength musically. We all talk about the same things; we're all trying to say the same things. The Moody Blues have become a way-of-life to us all. Everything's so much better.

"Denny's going was a major setback at the time," he conceded. "But even then we weren't aware of the full potential of the group. We feel music is like the mystery of love. You can't go to one place and find the answer. But we think we've found a place to go now!"—MIKE LEDGERWOOD.



● MIKE PINDER

CANNES

is where it's all happening next week. Tom Jones, Georgie Fame, Supremes, Long John Baldry, Julie Felix, Moody Blues, Petula Clark, Lulu, Alan Price, Sandie Shaw and Procol Harum are among stars going to the MIDEM International Pop Festival. Disc's editor Ray Coleman is going too. Don't miss his report next week!

John Fred: pop giant!

ONCE it was the little people of pop . . . the Brenda Lees, Adam Faiths and latterly, the Lulus, Small Faces, Paul and Barry Ryans, Pat Arnolds and Dudley Moores. And that was the short of it.

Because now we're decidedly getting the long of it . . . what with the 6 ft 8 in Solomon King, 6 ft 7 in, Long John Baldry and, now, the 6 ft 5 in John Fred.

John Fred and his Playboys Band, to give the outfit its official title, look like repeating their big American hit "Judy In Disguise With Glasses" (a play on the "Lucey In The Sky With Diamonds" song) over here for the disc entered the chart last week and immediately set everybody asking "Just who is John Fred?"

The facts are that Mr. Fred is 23 and was born in a township titled Baton Rouge in the state of Louisiana. And he's no overnight sensation.

Mr. Fred made his first record some five years ago and, although he plays harmonica, sings and writes most of the eight-strong Playboys' own material, he has had to wait until now for real recognition. His last release in England, for example, "Agnes English," about a girl from Carnaby Street, made no impression at all.

"Judy's" changed all that, however.



John Fred: writes Playboys' songs

SIMON DUPREE and the **Big Sound** are six extremely polite and friendly people. They shake your hand enthusiastically on meeting and are equally as courteous on departing.

They're not, it appears, quite so friendly and well-mannered about what they say of each other. This week we give them the opportunity to put on record, in print, their feelings about one another.

Here's a somewhat tongue-in-cheek analysis of the "Kites" hit crew in their very own words. But first, let's introduce the boys themselves.

Simon is their leader. He's 20 and the brother of **Ray** (18) and **Phil** (25), who trade under the family name of Schulman. The other half of the group is **Tony Ransley** (22), **Eric Hine** (19) and **Pete O'Flaherty** (22).

Hair

● Grouped round one small table in a Fleet Street hostelry a few minutes before "Time," it was **Simon** who was first into the "Hot Seat."

"You've come to the library of information," exclaimed "Big" brother **Phil**. "If I want to argue with anyone—all I have to do is open my mouth. Simon's there!"

"I had to perm his hair in the car on the way to a date. He turned out looking like a 'Coon'—with a short-and-curly cut! Otherwise, we're great friends!"—**Tony**.

"He's addicted to Indian curries. It must be that waitress!"—**Eric**.

"His legs are too short. He'd look better onstage if we

Simon Dupree and the big sound-off!

by **MIKE LEDGERWOOD**

could put him on the rack and have him stretched!" **Pete**. "He has no dress sense. He walked about with his Continental underpants on the wrong way once and complained how uncomfortable he felt!"—**Ray**.

Pants

● Next in line was brother, **Ray**. "He gave me those pants for my birthday!" countered **Simon**.

"The original Rip Van Winkle. He sleeps more than anybody else in the group. But that'll stop. He's just become a dad!"—**Phil**.

"He has chickweed hair," says ex-hairdresser **Tony**. "It's difficult to style. I once left him looking like Harpo Marx!" "Lives in a world of his own. A regular 'Gurney Slade'."—**Pete**.

● **Phil** followed. "He always wants to go straight home to Portsmouth after a date. Whether we're in Manchester one night and Scotland the next. But then he does have a wife and three kids!"—**Simon**.

"He's always alone when he changes his shoes!"—**Ray**.

"He should go down in the 'Guinness Book of Records' as champion Scots pie-eater!"—**Ray**.

"However much you may like something—it's always rubbish to **Phil**!"—**Tony**.

"Very entertaining. Has to have an audience every time. An extrovert comedian!"—**Pete**.

● **Tony** takes over.

Says **Simon**: "He's always washing. Insists on being clean and tidy—even if the rest of us don't mind being scruffy."

"He's got huge feet! Cut an inch of his big toes and you'd have less trouble finding shoes to fit!"—**Phil**.

"So forgetful you wouldn't believe it!"—**Eric**.

"Doesn't smoke, drink or go with loose women. But then he's an incredible liar!"—**Pete**.

Boozer

● **Eric** was next. But **Simon's** still smarting. "The only reason I'm a curry addict is that **Eric** keeps dragging me off there. He's also a boozer," he retorts.

"I wish he'd tell the truth. Nobody liked 'Kites' at first—but **Eric** changed his mind to pander to our manager. Yah Boo! A well-known 'Toady'."—**Phil**.

"Very good at map-reading. We never get there on time. But really—the group's compass!"—**Pete**.



Simon Dupree and the Big Sound: polite and friendly

● Poor **Pete** was the last candidate for the "Hot Seat."

Simon: "He should move around onstage more. He's ruining the act. A regular **Buster Keaton**. He hardly moves a muscle!"

"I can never understand him. Why won't he say what he means in common terms?"—

Phil. "Funnier when drunk" — **Eric**.

"Always saying he never sleeps. But his snoring keeps me awake!"—**Tony**.

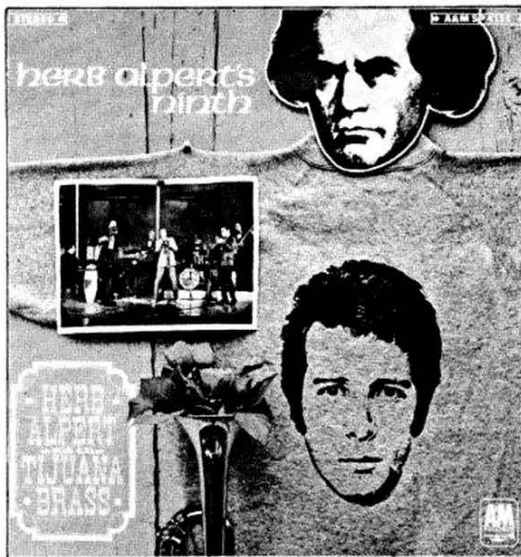
"He's first under the car if we break down. But that doesn't mean a thing!"—**Ray**.



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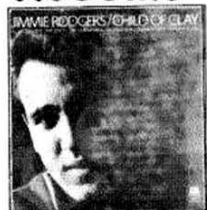


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THE NEW LPs

LONG JOHN

LONG JOHN BALDRY "Let The Heartaches Begin," Long And Lonely Nights; Stay With Me Baby; Every Time We Say Goodbye; For All We Know; Better By Far; Title Track; Wise To The Ways Of The World; Since I Left You Baby; Smile; Annabella; We're Together; I Can't Stop Loving You (Pye).

Long John Baldry's image has been cast—the Singer of Sad Songs. And he positively wallows in misery on this set of standards, his hit single and five new songs, four from the Macaulay-MacLeod hit-writing team.

Baldry's husky, heartbroken voice welds in wonderfully on such standards as "Every Time We Say Goodbye," "For All We Know," "Stay With Me Baby" and "Smile."

One of the stand-out tracks however is that fifth new song—"We're Together"—from Tony Hatch and Jackie Trent and specially written for Long John, whose album has been perhaps pretentiously described as "one of the biggest albums of '68."

For sheer pleasure of performance it lives up to it, both John's voice and the record-producing qualities of this amazing young man, Tony Macaulay.

● **TIM BUCKLEY** sings of "stony people in Christian isorice clothes." He also made what various well-informed people call one of the very best records of last year—namely "Morning Glory," which, with nine other highly varied tracks, is on his new album "Goodbye And Hello." A gentle singer/poet with not always such gentle visions, Tim is a secker after truth and beauty in the tradition firmly set by Bob Dylan.

Which isn't to say Tim is a pale imitation of the Master—everything but. He is a poet whose songs are produced to sound like pop, so unless you listen hard it doesn't sound at all like poetry, but the words are printed on the inner sleeve anyway (a nice idea). (Elektra).

● Who could possibly not enjoy a **KINKS** album with "Till The End Of The Day," "Sunny Afternoon," "Dandy," "You Really Got Me" and "Tired Of Waiting For You" among the tracks? It's the latest from Ray and his mates, and called "The Kinks Live At Kelvin Hall"—Glasgow, that is. Best track, though, is the so-clever Davies song, "Well Respected Man" (Pye label).

● **JONATHAN KING** strikes again! His new Decca LP, "Jonathan King Or Then Again," provides those of us with memories with "Everyone's Gone To The Moon," "Just Like A Woman," and others. Those who are anti-King because of his column in this paper could easily have a hell of a day pointing out the bad patches on this album. The trouble is, folks, your criticism would not worry imperturbable King. He'd admit it, and thank you for your interest.

Supremes, Tops, Gladys—plus Motown magic

"SEVEN Rooms Of Gloom" sing the Four Tops. Not the group's best track by a long way—but the figure seven represents the number of new Tamla Motown albums out this month—which poses a remarkable problem for Tamla fans.

Details first: the LPs are Gladys Knight and The Pips ("Everybody Needs Love"); Stevie Wonder ("I Was Made To Love Her"); Four Tops ("Four Tops' Greatest Hits"); Marvin Gaye and Tammi Terrell ("United"); Diana Ross and the Supremes ("Greatest Hits"); Detroit Spinners LP; and an album featuring several names, linked up to make what's called "Motown Memories."

With such a line-up, it's so hard to decide which to choose as the outstanding set.

● Gladys Knight was a favourite of the "in" crowd long before "Take Me In Your Arms," and her versions here of "Everybody Needs Love," "Ain't No Sun Since You've Been Gone" and "I Heard It Through The Grapevine" show that Gladys doesn't really need a hit to shine with that raw, natural beat.

● Stevie Wonder does "Respect," "My Girl," and "Can I Get A Witness"—proving how fantastically he has improved his great projection in the last few years. A really super LP, perfect for a rave party.

● Four Tops fans needn't test the new album in the shop booths before buying: a glance at the sleeve confirms all you need. Included are the best tracks they've made: "Baby, I



DIANA ROSS: more sex appeal than any other singer

Need Your Loving." It's The Same Old Song," "Loving You Is Sweeter Than Ever," "Reach Out, I'll Be There," "Bernadette," and other tracks less famous but still groovy.

● Anyone who enjoyed Marvin Gaye and Tammi Terrell's "Ain't No Mountain High Enough" will be as puzzled as Disc's staff. How did it manage to be a hit in America, yet

escape the British chart? Marvin and Tammi are an exciting partnership, and they both have the Tamla magic running through every note. Best tracks are "You Got What It Takes," "Somethin' Stupid," "Give A Little Love" and "Hold Me, Oh My Darling." ● The new Diana Ross/Supremes collection is just magnificent. No girl singer in

the world sings with more sex appeal than Diana. Titles include "My World Is Empty Without You," "Stop! In The Name Of Love," "The Happening," "Reflections," "Where Did Our Love Go" and more. Fantastic!

● The Detroit Spinners are less exciting than the more established Tamla groups, but "That's What Girls Are Made For," "Sweet Thing" and "Tomorrow May Never Come" are "safe" Motown sounds. The trouble with the Spinners is that they have parts of so many other groups in their overall sound.

● Finally, "Motown Memories." Sixteen tracks by a mixed crowd of stars, the best being "Please Mr. Postman" by the Marvelettes, "You Really Got A Hold On Me" by Snokey Robinson and the Miracles, and—with memories of Dave Clark—"Do You Love Me," by the Contours.

● Some people like CLEAR LIGHT remind them of the Pink Floyd, and maybe they do on some of the more solid tracks on their new Elektra LP, and that's no bad thing anyway. A fairly new West Coast group, you know they're worth listening to just by the record label. That is if you like progressive, modern pop music.

● A six-strong group, their distinctive sound—which does occasionally sound like the Floyd, and sometimes like Love too, but is really in a bag all on its own—is spurred on by the two drummers, particularly on the hard-rocking "Sand," the highly electric "Street Singer" and the dramatic climactic moodiness of Tom Paxton's beautiful "Mr. Blue." A rock group, but with very strong infusions of some of the best features of modern folk music gone electric.

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JOHN LENNON: played waiter in "HM"

IS IT possible for me to obtain the Beatles' deleted singles?—**BARRY COOPER**, 53 Pendragon Road, Downham, Bromley, Kent.

● No, for the simple reason that NONE of the Beatles' records have ever been deleted. They are all still available and can be ordered from your local record store.

PLEASE settle an argument. Who played the part of the waiter in "Magical Mystery Tour"?—**A. D. TULLETT**, 10 Alicia Avenue, Pound Hill, Crawley.

● Argument over—it was John Lennon.

IS anyone else singing with Cat Stevens on his beautiful LP "New Masters"? I refer specially to the tracks "First Cut Is The Deepest," "Moonstone" and "Ceylon City."

—**KATHLEEN HAMER**, 28 Gresswell Street, Denton, Manchester.

● According to our spies, Mike Hurst, former Springfield and producer of the album, was airing his vocal cords on these songs.

WHAT is John Walker's real name? — **JANE WALFORD**, Essex.

● Short question, short answer—John Maus.

WHAT are the tracks on the Association's latest LP "Windy"?—**PHIL BUTTON**, 35 Woodcote Road, Wallington, Surrey.

● The album, released in November, is in fact called "Insight Out" and tracks are: Wasn't It A Bit Like Now; On A Quiet Night; We Love Us; When Love Comes To Me; Windy; Reputation; Never My Love; Happiness; Sometime; Wantin' Ain't Gettin'; Requiem For The Masses.

I HAVE a lot of time on my hands in the evenings and wondered if I could become a fan

club secretary or assistant. I am very fond of writing and love the pop scene (my husband was once part of it), and feel sure I could be of help to someone.—**MRS M. MOORE**, 4a Hartington Road, Liverpool 8.

● Artists and club please note. Do YOU need any help? WHAT were the five records that Ruby Murray had in the chart at one time? — **B. DUNNETT**, 45 Shoebury Road, Southend, Essex.

● Ruby created this record for Britain in 1955 when "Softly, Softly," "Let Me Go Lover," "Happy Days And Lonely Nights," "If Anyone Finds This I Love You" and "Heartbeat" were all in the Top Thirty simultaneously. AND "Softly" was No. 1!

WHAT is the line-up of that fantastic American group, the Doors?

—**ROBER WRIGHT**, 39 Church Street, Holbeach, Spalding, Lincolnshire.
● Doors are: John Paul Deussen (23), drums, piano, vibes, tympani; Robert Alan Krieger (21), guitar; Raymond Daniel Manzarek (25), organ, piano, bass; and James Douglas Morrison (24), lead voice.

IS **PETER FRAMPTON** of the Herd engaged, as I have a photo of him with a ring on his engagement finger? — **KATY KIRBY**, Fetcham, Leatherhead, Surrey.

● We are happy to tell you that he is not, nor does he have any thoughts of engagement.



We welcome your questions. But each question MUST be accompanied by one of these seals. Pin it to your letter or postcard and write to: "Pop The Question", Disc, 161 Fleet Street, London, EC4.

POP POST

Tom Jones: killing pop's progression

IT'S ABOUT time someone spoke up about the vast number of incredibly bad records that make up today's hit parade. We are told that Mums and Dads buy Engelbert, Tom Jones, Des O'Connor and all the others, but there just aren't that many Mums and Dads around.

The British public is as lazy and lethargic about pop music as it is about everything else. If an artist or group tries to progress musically and compose new sounds, they are spurned—Pink Floyd and Creation are just two examples.

If, however, the artist is prepared to stoop to the mediocrity of unprogressive, unsubtle, in fact downright boring ballads—the result is a No. 1 hit. Is no one prepared to educate the lazy, uninspired pop fan?—SUSAN WARD, 18 Iona Road, Maidstone, Kent.

PENNY Valentine is the best record reviewer and the best journalist in the business. Her confidence in picking the best records and knack of choosing hits is fantastic! But her review of 1967 was really out of this world. I went with her all the way in everything she said. — CATHERINE BRUCE, 88 Glenaeir Drive, Castlemilk, Glasgow, S5.

WHAT'S happened to that great DJ Mark Roman? We haven't heard of or seen him since Radio London finished on August 14, 1967. — JOHN MANN, 40 Old Road, Frinton-on-Sea, Essex.

ALTHOUGH I admire the Byrds they will never be recognised by the public as the original group they are. "Eight Miles High" for beauty, skill and originality was the best record of 1960's. Perhaps in 2068 their genius will be discovered and they will be revered as the magicians they truly are. — "MOG," 52 Baroness Drive, Newcastle upon Tyne 5.

IN Disc (6.1.68) Heather Walker decided dear Mr. King was, among other things, a half-baked, sawdust-brained, stupid twit. (How does she explain his B.A. at Cambridge?) And why? Because in his own column he expresses his own opinion — that the Move are not so marvellous—why lower yourself to calling him names? Someone who fits the description more aptly is the person who traipsed a hundred miles to hand your columnist a list of meaningless names, which I don't suppose he read anyway.—MAUREEN CRUMMETT, 34 Austell Road, Woodhouse Park, Wythenshawe, Manchester 22.



PINK FLOYD: new sound spurned by record-buyers

IF ELVIS ISN'T THE KING, THEN WHO IS?

I AM one of the "faithful" Elvis fans. I buy all his singles and most of his LPs. I see all his films, but admit they are getting worse. If everybody thinks he is past it, then will they please find someone else who is half as good—either in looks or has a better voice. Tom Jones can sing but is terrible to watch, Hump is nice-looking but hasn't a very powerful voice. So who can beat the King? —BARBARA MILLAR, 42 Union Park Road, Berwick-on-Tweed.

I WAS shocked by Miss Gaythorne Silvester's letter (Pop Post 6.1.68) saying Elvis is past history. If he was past it surely he would not be

has not lost his popularity.—MISS P. DODD, 6 Hillcrest Belmont Road, Tiverton. ISN'T there anything anyone can do to stop John Walker from leaving Britain? It seems a million "pleases" would be futile and ineffective. Perhaps if we just say "Please stay, John"? I am disillusioned. — ELAINE HOWEY, 26 Morris Lane, Leeds 5.



MARIANNE: no new release for ten months

WE WANT MARIANNE RECORDS!

"I'M BACK, and I've changed," Marianne Faithfull announced in Disc on March 4 last year. Well, she may have changed, but she certainly isn't back on the recording scene. She hasn't had a record out for ten months. Come on Marianne, we need your beautiful songs back to brighten up this dreary scene. —PAUL GROSVENOR, Flat 2, 19 Basing Street, London, W11.

● I heard some people are going to burn the Beatles' "I am the Walrus," because John sings "stupid bloody Tuesday." If they are going to pay for records to burn, it's their hard luck. People swear on TV, so

BOB DYLAN: THE MAESTRO RETURNS

AT last Bob Dylan, the maestro, returns. The lyrics of today's performers, which are on a high level and are very meaningful, owe it all to Bob, for he did the groundwork, and any future advancement in music will centre around him. He has shown folk singers that a protest song should have a clear-cut and practical goal. Dylan has no clear ideology, but is guaranteed to annoy the authorities anyway, which is a success in itself. He has shattered the perfect formation of robot singers marching in tune to fruitless sounds. He shows the human side of our predicament. No doubt in his long absence from the chart he has seen the scene crystallising before him and has looked on with awesome hostility. Wearing no slogans except a look in his eyes, he has returned to put in motion a new phenomenon. —COLIN BRINTON, 73 Grange Road, Harwich, Essex.

are they going to burn all the TV sets as well? — JANET TYSOE, 39 Brickly Road, Leagrave, Luton.

● "All Systems Freeman" was a complete flop—and it's about time Alan Freeman joined the over-sixties club. The opinions of the little girl in the show were superfluous and detracted from any attraction the show might have had. Why not have someone like Jane Asher or Pattie Boyd instead? At least they're nice to look at! —TANIA HUMPHREYS, 4 Harrow Road, Wigan, Lanes.

CLUES ACROSS

- Idle Doctor? (8)
- One friend we have in France (3)
- Chart No. 1? (6)
- and 17 Down. Was he named after the Derby? (5, 4)
- Solid liquid! (3)
- Some play by it (3)
- Last word from General de Gaulle? (3)
- The limit, man! (3)
- Highland dances (5)
- Common market office? (6)
- Why we want a lettuce? (3)
- Rosko and other rulers? (8)

CLUES DOWN

- The latest issue, perhaps (7)
- and 6, B, shall we say? (4, 4)
- 3d. Tommy? (6)
- One of the animals (5)
- First Zabadaker? (4, 3)
- See "2"
- Peppermints accompaniment (7)

13. Their Satanic Majesties one? (7)

- A Beetle? (6)
- Show in (5)
- See "10"
- Figure of love (4)

LAST WEEK'S LP WINNERS

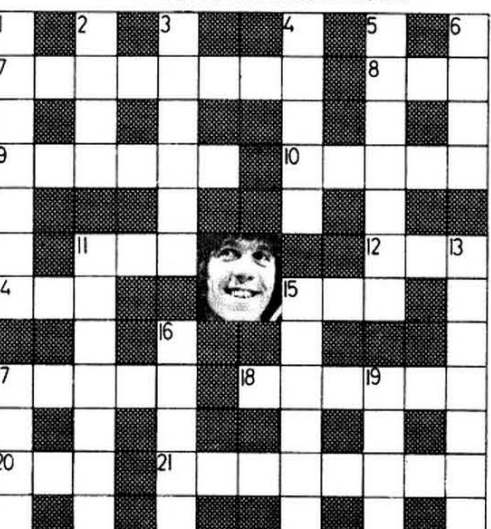
Tony Murphy, 14 Lochaber Street, Roath Park, Cardiff CF2 3LS. Martin Summers, 3 Barrow Close, Churchill, Nr. Bristol, Somerset. George Hocknull, 27 Invergyre Drive, Glasgow, S.W.2. Brian Tansley, 243a Loughborough Road, West Bridgford, Nottingham. Doreen Simmonds, 52 Waverley Crescent, Brighton BN1 7BG, Sussex. Mick Donoghue, 132 Terminus Road, Eastbourne, Sussex.

LAST week's solution: ACROSS: 1. Heartaches, 7. Over, 8. Simba, 9. In twos, 12. Ceila, 14. Harry, 16. Lomond, 18. Man-fred, 20. Stav(e), 21. Des O'Connor. DOWN: 2. Arrow, 3. All, 4. Heave, 5. Coming home, 6. Sam and Dave, 8. SOB, 9. Tour, 11. Obey, 12. Como, 13. Lido, 15. Rufus, 16. Lad, 17. Mason, 19. Etc.

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QUITE possibly destined for Number One—that's the Love Affair. Remember King and others raving about "Everlasting Love" by Robert Knight some time ago? So why wasn't the original a hit?

Once more the abysmal state of radio in this country is to blame. A song which needed constant air play—six or seven times a day. Radio 1 split the plays—fairly (I must say at this juncture that the Love Affair's is the best cover version of a record I've heard in a long time—so no resentment). But, for some reason known only to a few people, Radio Caroline played the British record. And, because it needed repetition, that guaranteed a Love Affair smash; a Robert Knight flop and an obvious example of how a good American "grow-on-you" disc will NOT be a hit in England.

Which can only lead to a pre-Beatles state here and in America, where each country covers the other's hits. Exports drop. Originality suffers—half as many good sounds emerge.

The same thing is going to happen with "Bend Me; Shape Me." Amen Corner's record is six times a day on Caroline—another good (and highly original) cover. But the American Breed deserve a hit. Will they get it? - If a disc needs repetition to

JONATHAN KING COLUMN

register, it can only be a hit in England with the help of the illegal pirate radio. What a shocking situation.

PENNY Valentine has raved about the inspired compositions of one Jim Webb. I do the same—in particular Gordon Waller's "Rosecrans Boulevard." Beautiful arrangement. Wait until you hear the next Bee Gees LP—"Horizontal," and remember my old-age message to you regarding "And The Sun Will Shine." Their next single "Words" strikes me as a positive international fifty million number one seller. Agreed?

THANKS for the letters saying "You were right about 'Walk Away, Renee,' all those months ago, Jonathan." Modesty restrains me from agreeing in print. Thanks too for the letters saying "You were right about the Plastic Penny."

PETER Tork, who has now returned to the sun of his homeland, is deeply lovely and very

intelligent. He also has Disc sent to him every week from now on, so his ego has just been pampered! Actually, we spent many amusing and constructive days together—his vast command of words only equals my own. Deeply lovely Maurice Gibb tells me that Davy is a nice lad too—which reminds me, he appeared at Caesar's Palace Luton, to watch Lulu—something I hope to do during the next few days. Prepare to read reports on the act of deeply lovely Lulu, as I am sure she will be.

LUCKY viewers of last week's "Good Evening"—my Saturday ATV series—will have seen Diana Rigg, Cathy MacGowan, Adrienne Posta, Brigid Brophy, Georgia Brown, Gordon Waller, Dave Dee, Manfred, Pete Townsend and the next Foundations hit. So—if your area doesn't take it—write hundreds of letters to the authority concerned and complain.

CAT Stevens, who is also deeply lovely (a phrase I am using frequently these days—in case you haven't noticed), has produced a first class record by Peter James. Again, one that needs the plays.

PERSONAL MESSAGE FROM KING to the idiot Government of this country—do something about the state of radio in Britain. I'm not backing Britain until you do.

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PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



Felice Taylor: sounds more like Diana Ross

Felice Taylor: a hit, Tamla-style

I'M UNDER The Influence Of Love (President)—Miss Taylor follows up her smash hit here with a record that has already been released once last year—but is being re-released due to popular demand, etc.

A good idea indeed because if anything she sounds even more like Diana Ross than ever and I remember thinking this a very catchy record at the time of release. It has Tamla-based shuffling brass and drum sound and is a real boogaloo of a record. A hit undoubtedly.

OUT TOMORROW

MARVIN GAYE

YOU (Tamla Motown) — How Marvin Gaye sounds like the Four Tops on this record is an amazing thing to ponder on. When it started I was just about to join in with "You Keep Running Away." He doesn't quite have Stubbs' grit and growl but it's a wild record all the same. A great urgency on the lyrics—about how he wakes up in the morning and sees her all day everywhere he looks. How nice. There are bongos and held-off parts like "Reach Out" and then it comes rushing back in again. A raver no less.

OUT TOMORROW

QUICK SPINS:

IF you are aged enough to remember all those horrid "tribute" records to Buddy Holly and the Big Bopper hold on to your hats. Times haven't changed that much and to prove it comes "A Tribute To Otis" from GENE LATTER who's been trying to get a hit for a long time now. I have a nasty feeling this may well give it to him. Not a bad tune I suppose and it could have been a lot worse but that's no excuse (CBS).

One of the more solidly exciting records this week is new group SPOOKY TOOTH with "Sunshine Help Me." Produced by nice Jimmy Miller it is deliberate controlled raving with shades of Hendrix and a raw lead singer. Good (Island).

I have a soft spot for FREDDIE RYDER who gave me refuge on New Year's Eve. But that did not bias me in favour of "Shadows" which was partly written by Marty Wilde and which grows on you the more you play it (Columbia).

WATCH out for a song called "Green Tambourine" which is very catchy and could well be a hit. There are two versions at the moment—the original American one all warm voices and together backing by the LEMON PIPERS (Pye Int.) and the British one which isn't quite so pretty by the SUN DRAGON (MGM).

The nice big heaving ballad "Take Me Like I Am" given a great treatment by JAMES ROYAL (CBS).

Smoky Robinson wrote a rather clever but strange melody line for "My Baby Must Be A Magician," and the MARVELETTES sing in their unmistakable style but it's not quite pretty enough for me (Tamla).

I never thought I'd like listening to that well-known monster "That Lucky Old Sun" but the RIGHTEOUS BROTHERS really do make it something else (Verve).

Al Wilson sings Webb: so lovely

DO WHAT You Gotta Do (Liberty)—I was brought up to tell the truth. So here goes.

When I first played this I went totally mental at the lyrics and thought whoever wrote them had an incredible insight into human situations.

AFTER that, I swear, I looked at the label and saw the name of—Jim Webb. I tell you this in case you think I am running the British section of the Jim Webb fan club. What is true is that this is the most beautiful record of the month. It starts with Byrd-like guitar and tambourine and sweet organ, and then Mr. Stewart, who has this marvellous, evocative, painfully strong, cracking voice, comes in sounding a tiny bit like Tom Jones (who by the way ought to turn to stuff like this).

OUT TOMORROW

FOUNDATIONS GET MORE SOLID...

BACK On My Feet Again (Pye)—I have a feeling that really I shouldn't like this record. But I shall not be swayed by the fact that I didn't really go overboard for "Baby Now That I've Found You" or that people keep muttering it's the same tune backwards, or anything else. I like it.

It's more solid than the hit with a dark piano opening and people heaving 'yeah's' all over the place. Then their odd distinctive voices that sound as though they're singing through comb and paper start in with a lot of happy 'la la la's' and a nice organ sound.

It won't be as big as the last and after the failure of Bobbie Gentry's second record, which I loved, I'm a little wary of tipping this for anything.

OUT TOMORROW

GORDON WALLER

ROSECRANS Blvd. (Columbia)—This is the lovely Jim Webb song that Fifth Dimension did on their LP and Johnny Rivers did so well and that was one of my favourite songs last year.

A plaintive doomy little song about a man who keeps returning to the scene of an old love affair, this is Gordon's first solo effort and his voice sounds very good indeed. I am a little worried about the arrangement, which sounds uncomfortable and speeds up worryingly in parts—it tries to be a bit too clever, I fear. But I think I am too familiar with the song to really be able to judge his chances commercially. I just wish the splendid Mr. Waller good luck.

OUT TOMORROW

ROY ORBISON

BORN To Be Loved By You (London)—The Big O strikes again, breaking out from his usual formula of progression. Thank goodness though, it may disappoint the fans a bit. This then is a slightly difficult song to pick up with his



Foundations: I like it, but it's not a big hit

voice colliding a little oddly at the beginning with bassoon and vibes. It builds up to his usual rhythm sound and there's a slightly odd recording technique on his voice. I wouldn't say it was superb lyrically but at least some interesting things are happening.

OUT TOMORROW

LOVE

ALONE Again Or (Elektra)—Certainly the best of the West Coast groups, I have always loved Love's ability to combine progress with strong melody and a certain indefinable something.

They have now moved into a new musical field widening their sound with the use of strings and Tijuana brass. It is not only interesting but really lovely and satisfying.

This starts with Simon and Garfunkel guitar and then their very individual warm close voices plaintively lifting to the trumpet middle break that's magnificent. A fabulous record that probably won't mean a thing but is worth a place in anyone's collection.

OUT TOMORROW

WES MONTGOMERY

WINDY (A & M)—I can imagine a lot of people gnashing teeth at having not been given a big review and wondering how the devil this managed it. Well, to be honest, every so often I get a bit tired of clever groups turning up with new involved things or big ballads with boring lyrics, and it's just nice to sit back and listen to a bit of smooth, warm, off-the-cuff, instrumental stuff.

This is just that. The clever jazz guitarist with a "Cast Your Fate To The Winds" backing and the sort of sound that conjures up hot drives to the South of France and long iced drinks by the sea.

OUT TOMORROW

P. J. PROBY

IT'S Your Day Today (Liberty)—It is sad to reflect upon the demise of that wild gentleman with the

good voice of Mr. P. J. Proby. I say demise merely on the strength of this record, which doesn't even sound like him but rather like Elvis on a bad day not trying and being disappointed because he couldn't ride his motor bike to the studio.

Les Reed and Barry Mason—arch exponents of this kind of stuff—have really done some diabolical corn lyrics, an example of which follows: "It's your day today I'm thinking of you, It's your day today so don't be so blue." I see. A waste of Proby on this bar-room ballad but doubtless a hit which will at least give him the opportunity to do something else.

OUT TOMORROW



Love's Arthur Lee: lovely and satisfying

New single from Herb Alpert

Nice to hear someone go as totally nutty as HERB ALPERT on "Carmen" (AM).

Pretty, strange little record is "Next Plane To London" by the ROSE GARDEN (Atlantic).

Peter Turk likes RICHIE HAVENS and rates him highly but on the strength of "Three Day Eternity," good though it is lyrically, he isn't anything to go wild about (Verve).

"I'M Backing Britain" sings BRUCE FORSYTH (Pye) like something from a third-rate pantomime and second-rate wedding reception. Oh jolly enough. But I'm already fed up with the whole thing. Back Britain indeed—don't they take enough in tax? Grumble, grumble, seat, slave, bloated plutocrat, etc., etc.



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JANUARY 20, 1968

USA 20c

FOUR TOPS walk away with honours at the 'in' clubs

IF the Four Tops are considering a trip to Britain, they should head straight out into the provinces where they figure strongly in the current club charts—whereas in London, "Walk Away Renee" hardly rates at all. January discotheque top five is:

London

Speakeasy (Margaret Street, W1)

1. Sunshine Help Me (Spooky Tooth).
2. Suzannah's Still Alive (Dave Davies).
3. Rock 'n' Roll Woman (Buffalo Springfield).
4. Chain Of Fools (Aretha Franklin).
5. Incessant and Peppermints (Strawberry Alarm Clock).

Bag O'Nails (Kingly Street, W1)

1. Soul Man (Sam and Dave).
2. Come See About Me (Jnr. Walker).
3. Magical Mystery Tour (Beatles).
4. I'm Coming Home* (P. J. Proby).
5. Seven Days Too Long (Chuck Wood).

(* Off P. J. Proby's as yet unreleased next album)

Cromwellian (Cromwell Road, SW7)

1. Chain Of Fools (Aretha Franklin).
2. Magical Mystery Tour (Beatles).
3. Suzannah's Still Alive (Dave Davies).
4. Walk Away Renee (Four Tops).
5. Gimme Little Sign (Brenton Wood).

Glasgow

Club Maryland (Scott Street, Glasgow Central)

1. Walk Away Renee (Four Tops).
2. Higher And Higher (Jackie Wilson).
3. Gimme Little Sign (Brenton Wood).
4. Judy In Disguise (John Fred).
5. Mr Bus Driver (Bruce Channel).

Birmingham

Heartbeat Club (Silver Blades Ice Rink).

1. I Believe My Time Ain't Long (Peter Green's Fleetwood Mac).
2. Walk Away Renee (Four Tops).
3. Higher And Higher (Jackie Wilson).
4. Honey Chile (Martha and Vandellas).
5. Gimme Little Sign (Brenton Wood).



● FOUR TOPS' LEVI STUBBS



● P. J. PROBY



● DAVE DAVIES



● ARETHA FRANKLIN



THE LOVE AFFAIR (left to right): Rex Brayley, Mick Jackson, Maurice Bacon, Lynton Guest, Steve Ellis.

LOVE AFFAIR THAT'S EVERLASTING . . .

● by DAVID HUGHES

DOWN in the murky depths of the hit parade something stirred. As it happens, it wasn't a bird, but five very young lads from North London, by name the Love Affair.

The Love Affair are knocked out by the success of their first record, a cover of an American version by Robert Knight which was raved about by everyone from Penny Valentine to Chris Denning.

It all began with Mr Max Bacon, a poll-winning drummer with Bert Ambrose in the golden years of dance bands. Max had a brother Sid, who was also a deft hand with the sticks. And Sid had a son, Maurice, who wanted to follow in father's and uncle's footsteps.

Maurice had "borrowed" his uncle's battered old drum kit when he was 12, and passed many hours of hard practice in the family bedroom.

"I'd also messed around with a couple of friends at school, but nothing serious. I knew I wanted eventually to form a professional group, so I decided to put an advert in the musical press for the rest of them," says Maurice.

Answering the ad., among many others, were: Lynton Guest (17-year-old organist), Steve Ellis (17-year-old vocalist), Mick Jackson (18-year-old bassist) and Rex Brayley (19-year-old lead guitarist). Maurice himself is 15, and together they make the youngest chart group for many months.

"We decided that as we were all so young, it wouldn't matter too much if the group didn't succeed," said Maurice.

"In fact, we felt that it was high time some younger people were given a chance at the charts. All the established groups were getting a

bit stale and weren't creating the excitement in the clubs that they used to."

The group in its present form has been working solidly since last August.

"Our co-manager John Cokell (Maurice's Dad is the other manager) found the song, and we decided that if Robert Knight didn't have a hit with it we would record it."

The Love Affair boast a strong following in almost every club they have played, and at a time when clubs are folding all over the country, this is exceptionally unusual. "I feel sure our appeal in the clubs is because we're so young," said vocalist Steve Ellis, whose somewhat fragile appearance completely belies his enormous vocal ability.

"The club audiences are also young and they can identify themselves with us

because we're the same age as them. They're getting tired of seeing groups aged about 25-30 still trying to look 17!"

Steve also revealed a hidden secret concerning "Everlasting Love."

"When we recorded it I had a rotten sore throat and couldn't reach the high notes. So rather than cancel the session it was decided that I should sing slower than normal and the tapes were then speeded up. That's why my voice might have sounded different on 'Top Of The Pops'."

Steve, in fact, had never sung publicly in his life before joining the Love Affair.

"I had this coloured mate who reckoned I should have a go, and it was he who persuaded me to answer the advert."

Steve has the same husky speaking voice as fellow-Londoner Chris Farlowe, and if that is any indication, the Love Affair will go a long way to achieving Everlasting Success.

LONG JOHN: MAKING MISERY POPULAR!

LONG JOHN BALDRY, soon to make us all miserable again with another three minutes-worth of Macaulay-MacLeod heartache entitled "Hold Back The Daybreak," is not nearly the neurotic wreck his public image has been portraying since "Heartaches" made him a hit name.

Shy he may be, a situation possibly brought about by the fact that he never meets people face to face (unless, that is, the person in question is Solomon King). Sad he certainly isn't although he's a bachelor and perhaps too much of a perfectionist.

But right now Baldry is a bit upset—not on account of any lost love, but over the release of a record, a very old record and one which may give people the impression it's his latest single.

Long John in fact is just the latest artist to arrive in the chart and then find a former label rushing out an old recording in the hope of cashing in on his current popularity.

Baldry switched to Pye and scored at last with "Heartaches." His previous label, United Artists, have now issued "Only A Fool Breaks His Own Heart," and explained: "We happen to think it's

a very good disc—as good as his new one." LJB spoke up for all suffering pop stars when he said: "I'm not annoyed—it's not a bad record—but at the same time the public should be made aware that it was the 'B' side of a single called 'The Drifter' that I did 18 months ago and which was later featured on an album by U.A."

"I don't object to former companies doing this because they're entitled to use these old tracks—they're there to make money, after all. But what they should do is to confer with the artist's new label and arrange mutually acceptable release dates. "As it is with my official Pye follow-up 'Hold Back The Daybreak'—we're not sure that we can release it as planned on February 9 because the U.A. disc might get in the way."

"At the same time, if the U.A. disc dies a death, Joe Public immediately assumes 'Oh, Baldry's a one-might get in the way."

That event seems unlikely. Baldry says his next single is even stronger than "Heartaches" but has the same nostalgic mood. "I don't mind this sad song's image. There are very few other people doing this abject bitterness and sadness bit in this country. Neither Tom Jones nor Engelbert really delves into the depths of human misery like me," he added, blowing hard into a handkerchief for effect!

● BOB FARMER



● LONG JOHN: nostalgic